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Karnataka Darshana

Volume presented to

SHRI R. R. DIWAKAR

on his 60th Birthday.

BOMBAY 1955

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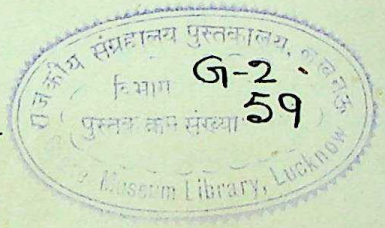
KARNATAKA DARSHANA

VOLUME PRESENTED TO

SHRI R. R. DIWAKAR

ON HIS SIXTIETH BIRTHDAY



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President's Message

RASHTRAPATI BHAVAN,
NEW DELHI.

21st February, 1955.

Shri R. R. Diwakar has been in public life ever since the Non-Co-operation Movement was started and has played a prominent part in it. At first his activities were naturally within his own Province but latterly as the movement spread, his field of activities also spread. He has been engaged in many kinds of activities which is not often the case with people who are politicians. He has been a journalist which many politicians are but he has wider and deeper interest in things literary and cultural which all journalists and politicians cannot claim and he has made no inconsiderable contribution of his own. His work in the Constituent Assembly and the Central Legislature marked him out for a ministerial appointment which he got and which ultimately led him to the Governorship of one of the major Provinces of the Union. He has been filling that post with dignity and has at the same time acquired popularity. He maintains his interest in literary and cultural matters and is associated with many organisations connected with them. It has been a pleasure and privilege to have had him as a colleague and co-worker during the period of struggle and also since the attainment of Swaraj. I offer him my sincerest congratulations and best wishes.

Rajendra Prasad

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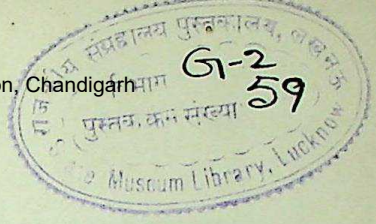

INTRODUCTION

We have great pleasure in presenting this volume to our readers on the occasion of the sixtieth birthday of Shri Ranganatha Ramachandra Diwakar. It symbolises the gratitude of the Kannada people to one who has served Karnataka so well. But it is not a laudatory volume. While it seeks to make a dispassionate appraisal of the life and work of Shri Diwakar, a large part of it is devoted to the portrayal of the greatness and glory of Karnataka. We feel that such studies of India's component parts should be encouraged not only to achieve her greater integration, but also to promote better and intimate understanding among the different linguistic communities in the country. That is why this volume has been planned in English and not in Kannada.

Shri Diwakar does not need to be smothered with superlative praise in order to establish his eminence. Despite his retiring disposition and aversion for the limelight, his stature as patriot and scholar is as massive and towering as that of any other leader. Till the advent of freedom to India, the life of Shri Diwakar had been an uninterrupted record of suffering and self-abnegation. And yet there was no need for him to choose such a hard and difficult path. With his high intellectual equipment, there were many opportunities for personal advancement in his youthful years. But he preferred penury, sweat and tears to the gauds of office under an alien regime and to the attractions of an easy-going but uneventful life. Service of the nation became the mission of his life.

It was the great good fortune of Shri Diwakar that he came under the spell of outstanding personalities, each of whom in his own unique way moulded his career and outlook on life. The shining example of Lokamanya Tilak influenced Shri Diwakar's decision to dedicate his life to the service of the nation. The matchless leadership of Mahatma Gandhi transformed him into a practical thinker and a man of action, while his spiritual and philosophic outlook was largely moulded by Shri Aurobindo. It is remarkable that these qualities, so different from one another, have found a happy blending in his mental make-up.

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INTRODUCTION

Despite his devotion and attachment to Karnataka, Shri Diwakar's loyalty comprehends the whole of India. Both through his innumerable writings and by personal example, he has consistently emphasised the need for strengthening national unity by subordinating regional and linguistic affiliations. And yet fewer men in Karnataka have striven so hard or so long for gaining recognition and respect for her from the rest of India. He may not have been the animator of the idea of linguistic provinces, but till his assumption of office in Free India he had been the mainstay of the movement for the unification of Karnataka. His able advocacy of Karnataka's case, which had been prepared by him with remarkable thoroughness, won both for him and his cause the warm appreciation of the Nehru Committee.

Shri Diwakar is versatile in every sense of that word. Though qualified for the bar, he chose the teaching profession in order that he could impart his own patriotic fervour to the young men and young women that came under his influence. But this relatively sedentary pursuit could not hold his boundless energies which clamoured for much wider outlets. He found in journalism a more satisfying medium for exercising his rapidly developing talents and overflowing energies. Wielding a facile pen, both in Kannada and English, and packing his arguments with irrefutable logic, Shri Diwakar soon won recognition as a prolific and distinguished writer.

His long spells of imprisonment under the former regime deepened his thirst for knowledge, besides stimulating in him an urge for introspection. The wide reading that accompanied these yearnings inevitably broadened his mental horizon, imparting a great measure of mellowness to his writings His works on the Upanishads and the Gita and his exposition of Shri Aurobindo's philosophy give us a valuable insight into the vastness of his intellectual and mental equipment. His book entitled "Satyagraha: Its Technique and History" is a lucid commentary on the Gandhian philosophy of non-violent action, and has been acclaimed as a standard work on the subject. The eulogy of Shri Diwakar as a noted man of letters is best recorded by the fact that he was elected to preside over the Kannada Sahitya Sammelan, which is the foremost literary conference in Karnataka.

It was the proud claim of Mahatma Gandhi that he was a practical visionary. There would be ample justification if Shri Diwakar also laid claim to this distinction. He is not a Utopian, but he firmly believes that the ideals of justice and equality can and must be established in the

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government of human affairs. By birth, he belongs to an orthodox family, but this fact did not deter him from presiding over a committee charged with the task of recommending the liquidation of the caste system. Wealth does not attract him, but he certainly does not admire poverty. Having himself felt its pangs, he knows that poverty, which brings undeserved humiliation and suffering in its train, is among the six major 'sins' that afflict mankind. He, therefore, wants a rearrangement of society so that want may no longer darken the lives of the people. In the heyday of his crusade for the unification of Karnataka, his chief argument was economic. With remorseless logic and statistics, he argued that planning for the economic well-being of the Kannada-speaking community would merely end in a fantastic chimera unless all the widely-scattered Karnataka areas were first brought together under a single government. He has also pleaded for a thorough survey of the resources of Karnataka with a view to their development for the benefit of the common man.

Shri Diwakar has seen many ups and downs in his life. He began as a teacher and became a political agitator and a journalist and developed into a scholar and a thinker. In Free India, he has risen to the position of a Central Minister and is now the Governor of a State. And yet Diwakar, the man, has remained unchanged. Power has not succeeded in weakening his allegiance to high principles. On the contrary, it has confirmed his faith in them. He is the same quiet, unassuming and generous person. One recalls with genuine amazement how this slender and soft-spoken man could have defied the leonine violence that had been unleashed to suppress the "Quit India" movement. The extent of his courage and fortitude will be better known when the full account of those exciting and dangerous days is published.

Nevertheless, Shri Diwakar's achievement as a patriot and as an architect of modern Karnataka are sure to win an abiding place in history. We are unable to predict how soon the long-cherished dream of the Kannada people for a united Karnataka will come true but when it is realised, a large part of the credit will go to leaders like Shri Diwakar.

But, where is Karnataka and what are its claims to recognition by the rest of India? For a detailed answer to these questions, we invite our readers to peruse the pages of this volume. It is sufficient for us to say here that Karnataka, the land of the Kannada-speaking community, holds a pivotal position in the political and cultural history of the Deccan. Mighty empires like those of the Kadambas, the Chalukyas, the Rashtrakutas, the Hoysalas, the Yadavas and the Rayas of Vijayanagara took their

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origin in this region and rose to great pinnacles of glory and prosperity. Art and literature flourished under the wise and benevolent rule of Karnataka kings. Great temples of incomparable architectural beauty were built, while royal patronage gave a great impetus to learning and scholarship. Karnataka also became a confluence of all religious faiths—Hinduism, Jainism, Buddhism and Veerashaivism. Among the three great Acharyas, namely, Shankara, Ramanuja and Madhva, the last was born in Karnataka, and the second made Karnataka the centre of his ministration, while the chief pontificate of the first was established at Shringeri in Mysore State. Shri Basaveshwara, the great reformer and founder of the protestant faith of Veerashaivism, also flourished in Karnataka. In fact, as the late Dr. M. H. Krishna, Director of Archaeology, Mysore State, aptly observed, the history of the Deccan "is first and foremost the history of Karnataka." It is this region, redolent of historical and cultural traditions of enduring importance, that "Karnataka Darshana" deals with.

We realise that it is not good to dwell too much upon the past, but an occasional backward glance is desirable in order to assess our present progress. Moreover, this volume does not deal entirely with the splendour that was Karnataka. It also discusses the current and future problems of the province. We earnestly hope the volume will be found useful by scholars and laymen alike.

As the work had to be put through in a hurry, it is likely that some mistakes have crept in. Moreover, the volume has actually run upto one and a half times the anticipated size. To facilitate printing, only important words are marked diacritically and are given at the end of the page on which they occur.

It only remains for us to tender our heartfelt thanks to all the contributors to this volume. Theirs has been a labour of love. Many of them were preoccupied with their own pressing and weighty work. It would, however, have detracted from the value of the volume if it had not carried their contributions. In order to avoid such omissions, we might have unwittingly hustled some of the authors into preparing their articles for us. To all those who have felt such pressure we offer our sincere apologies.

We are indebted to the friends who have rendered liberal financial help for the publication of this volume.

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INTRODUCTION

Shri S. H. Ritti, M.A., has performed the laborious task of going through the proofs, with the help of Shri D. V. Nadgouda, M.A. Shri Ritti's suggestions have been useful to us in many ways. Shri Krishna Potdar has given us a really good design for the cover page. Shri M. K. Kulkarni, B.Sc., Manager, Perfecta Printing Works, took personal interest in the work and printed the volume well and within such a short time. A major burden of the work in preparing this volume fell on Shri N. A. Mujumdar, Secretary of the Editorial Committee, who performed his task with exemplary patience and ability. To all these gentlemen we owe a deep debt of gratitude.

Bombay.

2nd March, 1955. EDITORIAL COMMITTEE.

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SHRI RANGARAO DIWAKAR

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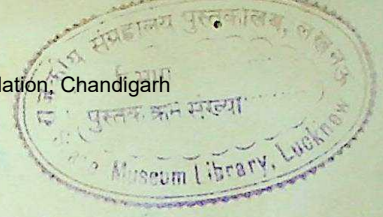

वाक्प्रसूनमालिका

ब्रह्मर्षिः श्रीदैवरातः

॥ सन्मान्यः 'दिवाकर' इत्युपनामधेयः ॥

'श्री रङ्गनाथमहोदयः'

॥ चिरं विजयतेतराम् ॥

★

"ॐ भद्रं नो अपि वातय मनः ।
ॐ शान्तिः शान्तिः शान्तिः ॥"

"ॐ नवो नवो भवति जायमानोऽन्हां केतुरुषसामेत्यग्रम्
भागं देवेभ्यो विदधात्यायन् प्र चन्द्रमास्तिरते दीर्घमायुः ॥"

★

नवनवसमनीत्या राजविद्यासनाथं
नवनवतररीत्या राष्ट्रसेवासुनाथम्

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निजपरजनशान्त्या भारतीयाङ्गनार्थं
निनयतु निजशक्त्या भारती ' रङ्गनाथम् ' ॥ १ ॥

श्रीमद्भारतमातृभूमिविजयस्वाराज्यचन्द्रोदये
स्वातन्त्र्यात्कृतकृत्यतामरपदं गान्धीमहात्मा ययौ ॥
श्रीराजेन्द्रमतो बिहारवसुधाश्रीराज्यपालो वरः
स्वानन्देन दिवाकरो विजयते ' श्रीरङ्गनाथः ' परः ॥ २ ॥

श्रीमद्गौतमगोत्रगौरवमणिः सन् राष्ट्रचिन्तामणिः
पूर्णप्राज्ञदिवाकरान्वयमणिर्विज्ञानविद्यामणिः ॥
श्रीमद्वेङ्कटराममूर्तिजनुषः श्रीरामचन्द्रात्मनः
सीतानन्दकरो दिवाकर इव ' श्रीरङ्गनाथो'ऽजनि ॥ ३ ॥

शक्तेराश्विनशुक्लसत्प्रतिपदि स्वैनैकया शिष्टया
शान्त्या शीतलशारदेन्दुकलया ज्योतीरसैकेष्टया ॥
यः स्वार्थेन दिवाकरोऽभ्यजनय'च्छ्रीरङ्गनाथं'श्रिया
तस्मै दिव्यदिवाकराय बृहते भूयो नमस्ते धिया ॥ ४ ॥

श्रीमाता महता श्रमेण तपसा पत्युः प्रभाप्रज्वलं
पुत्रं स्वप्रतिभं दिवाकरनिभं प्राप्नुत विद्योज्ज्वलम् ॥
धन्या सा सुभगा दिवाकरमुखा सौभाग्यसम्पन्मुखा
' सीता ' सत्पुरुषार्थतः प्रतिबभौ ' श्रीरङ्गनाथो'न्मुखा ॥ ५ ॥

सीतेवाचरितेन हार्दतपसा सौभाग्ययोगोदिता
स्वाराज्यार्थमहर्निशं प्रतपतः पत्युः प्रसादोर्जिता ॥

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'राधा'ऽनन्तमुखान्वयं वितनुतां सत्कीर्तिशेषा सती
राष्ट्रार्थेन दिवाकरो विजयतां 'श्रीरङ्गनाथः' कृती ॥ ६ ॥

स्वात्मानन्तदिवाकरप्रमुदितो विद्यादिसत्त्वोदितः
स्वीयार्षेयबुधान्वयं संविनयं तन्वन् त्स्वसत्त्वादितः ॥
भूयाद् भारतभूमिमण्डलतले भूमात्मनाऽऽप्तो भवान्
भायाद् भाग्यदिवाकरः स्वमहसा 'श्रीरङ्गनाथो' महान् ॥ ७ ॥

सद्विद्याविनयादिभिः प्रणिहित सन् राजविद्यानिधिः
सत्यान्वेषणतत्परः सुनियतस्सन् कर्मयोगी सुधीः ॥
सत्त्वात्मन् त्समभावतः सुनिरतः पूर्णानुभावात्परं
सौहार्देन दिवाकरो विलसतु 'श्रीरङ्गनाथ 'श्चिरम् ॥८॥

मेध्ये दक्षिणभारतेऽर्थभरिते श्रीदण्डकारण्यभू –
मध्ये दानदयादमादिमुदितं 'कर्नाटकं' राजताम् ॥
वेदाद्यैरधिविद्यतत्वपरकैर्विद्वद्वरैर्वाङ्मयैः
विद्यावीरदिवाकरेण बहुधा भूयो बृहद् भ्राजताम् ॥९॥

दिव्यैर्वन्यमहौषधैर्बहुविधैः पुष्पैः फलैर्जीवनैः
ग्रामारामनिसर्गरम्यनगरैः शैलैः सरिद्भिर्वनैः ॥
श्रीकर्नाटकभूमिरर्थविततता विद्याविभूत्यूर्जिता
नेत्रा स्वेन दिवाकरेण लसताद्भूयः समृद्धिङ्गता ॥१०॥

आद्यः शङ्करदेशिकेन्द्रयतिराडाचार्यवर्यो महान्
प्रस्थानत्रयभाष्यकृद् गुरुवरो यत्राधितस्थौ भवान् ॥

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ब्रह्माद्वैतसमन्वयैकपरतासिद्धान्तितं तन्नयं
याथार्थ्येन समर्थयन् प्रचरति 'श्रीरङ्गनाथो'ऽप्ययम् ॥११॥

मध्वः श्रीगुरुरीशजीवजगतां भेदप्रधानार्थकं
श्रीमद्विष्णुपरात्मभक्तिसुलभं द्वैतं विशिष्टाथकम् ॥
ऋग्भाष्येण तथाऽणुभाष्यमुखतस्तत्त्वं शशासोन्नतं
सत्यैक्येन 'दिवाकरो'ऽन्वयदृशा संवेत्ति तत्सन्मतम् ॥१२॥

श्रीकर्नाटकसामराज्यविभवे वेदार्थविन्माधव
दिव्यश्रीविजयप्रपूर्णनगरे मन्त्री प्रधानो भवान् ॥
लोकानां हितकृद् बभूव विजयी राज्यं परं चालयन्
सर्वेष्टाय 'दिवाकरो' विजयते मान्यः स्वराष्ट्रं नयन् ॥१३॥

प्राज्ञः सायणमाधवः श्रुतविदां सन्नग्रगण्योऽग्रणीः
सम्पूर्णं प्रणिनाय यज्ञकृतये वेदादिभाष्यं स्वयम् ॥
विद्यारण्ययतिः स लोकहितकृद् वेदान्ततत्त्वानुगात्
सर्वार्थात्परमार्थतस्तदुदितं 'श्रीरङ्गनाथोऽ'न्वगात् ॥१४॥

सद्भक्ताः कनकः पुरन्दरमुखाः पम्पश्च लक्ष्मीश्वरः
सत्कर्नाटकभाषयाऽऽशुकवयः सर्वज्ञरत्नादयः ॥
राष्ट्रार्थं भगवत्प्रसादनकृते सत्प्रार्थनाद्यैरजं
हृद्योगेन दिवाकरोऽनुभजते 'श्रीरङ्गनाथं' निजम् ॥१५॥

तत्कर्नाटकभाषयोपनिषदां व्याख्यां विधायार्थदां
सत्काव्यैर्विंशदां समन्वयपदां तत्त्वार्थसंवित्प्रदाम् ॥

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स्वानन्दात्मरसप्रशान्तिसुखदां स्वात्मानुभावाद्विदां
सन्तोषाय दिवाकरः प्रचरतात्सङ्कीर्तनात्संविदाम् ॥१६॥

वेदार्थादरविन्दसंज्ञितमहायोगीन्द्रसंशोधितं
विद्यायोगजशान्तिशक्तिसुखदं ज्ञानक्रियाबोधितम् ॥
तत्वं सर्वसमन्वयैकपरकं ज्ञानं परं जीवनं
तत्सत्येन समर्थयन्वितनुते 'श्रीरङ्गनाथो'ऽन्वहम् ॥१७॥

अध्यात्मं परतत्वमेव सकलप्राधान्यपूर्णार्थकं
कर्मब्रह्मसमाधियोगपरकं पूर्णानुभावार्थकम् ॥
सर्वार्थोदयविश्वशान्तिरसदं विश्वप्रसादास्पदं
सद्भावेन समर्थयन् विजयते 'श्रीरङ्गनाथ'श्चिरम् ॥१८॥

यः सत्याग्रहयौगिकात्मबलतः शान्तेरहिंसादितः
यत्काराग्रहमन्दिरे समवसत्प्रज्ञासमासादितः
सोऽयं संम्प्रति राज्यपालपदभृद् राष्ट्राङ्गनाथायते
तस्मै स्वस्ति दिवाकराय भवते 'श्रीरङ्गनाथाय' ते ॥१९॥

राष्ट्रीयं जनजागृतिप्रगतिकं सद्विश्ववृत्तान्तिकं
सत्कर्नाटकभाषया सुललितं तल्लोकशिक्षादिकम् ॥
कर्तव्योर्जितकर्मवीरकलितं प्राकाशयन् भारते
स्वायत्तेऽत्र दिवाकरः प्रचरतात्संयुक्तकर्नाटके ॥२०॥

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श्रीकर्नाटकनेतृमण्डलमुखे मान्यो वदान्योऽग्रणीः
भूयो भारतभारतीयजनतासद्भावनादिग्रणीः ॥
भद्रं सम्प्रति भावयन् स्वकृतिभिर्भूमण्डले भ्राजतां
सर्वेष्टार्थकरो दिवाकर इव 'श्रीरङ्गनाथा'ऽञ्जताम् ॥२१॥

नित्यं सर्वहितैकसक्तमनसा स्वातन्त्र्यसत्त्वौजसा
देशेष्टेन दिवाकरेण तपता कर्नाटके तेजसा ॥
सर्वे सन्तु निरापदः सुसुखिनः सञ्जीविनश्चेत्यहो ॥
भूयो भारतभूमिभाग्यमहसो मार्गं प्रतीक्षामहे ॥२२॥

अब्देऽस्मिञ्जयनामके विजयदे षष्टयब्दपूर्त्युत्सवे
सन्मान्यस्य दिवाकरस्य भवतः 'श्रीरङ्गनाथा'त्मनः ॥
राष्ट्रार्थे विजयोऽस्तु सर्वजनताकल्याणकृत् प्रेयसे
योगक्षेमकृते सदा सुखकृते निःश्रेयसे श्रेयसे ॥२३॥

यावच्चन्द्रदिवाकरौ सुयशसा सम्भ्राजमानःसुधीः
सत्यात्मन्यनुभावतः सुनिरतः सर्वात्मनाऽनन्यधीः ॥
स्वानन्देन दिवाकरः समदृशा 'श्रीरङ्गनाथो'ऽर्चिषा
सञ्जीव्यादिह 'दैवरातनुतया' वेदोक्तमन्त्राशिषा ॥२४॥

श्रीनिवाससत्कृपाप्रसादपद्यमालिका
श्रीदिवाकरान्तरात्मरङ्गनाथमौलिका ॥
देवचित्सुधाप्रपूर्णवेदचान्द्रिकालिका
दैवरातहृत्प्रफुल्लवाक्प्रसूनमालिका ॥

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HISTORY OF KARNATAK—A Birds Eye-View

R. S. Panchamukhi

(i) Karnatak in the pre-historic period.

(ii) The geographical extent of the Kannada-speaking area : ancient and modern.

(iii) Four periods of Karnatak history.

(iv) Karnatak under the Mauryas and *Andhras*.

(v) Kadambas, the first Kannada dynasty.

(vi) The first Kannada Empire under the *Chalukyas* of Badami.

(vii) Karnatak under the *Rashtrakutas* and *Gangas*.

(viii) Gujarat and *Andhradesha* under the kings of Karnatak for over 500 years.

(ix) Expansion of Karnatak influence under the *Chalukyas* of *Kalyani*

(x) Rise of the feudatory chiefs, the *Kalachuryas*, the *Yadavas* and *Hoysalas*, as independent monarchs.

(xi) Mohammadan invasion under Malik Kafur and the rise of the Hindu power of Vijayanagara.

(xii) Fall of Vijayanagara and the rise of the *Maratha* power to check Mohammadan aggression; part played by the rulers of Karnatak.

(xiii) Karnatak under British rule.

(xiv) The cultural heritage of Karnatak.

(xv) Conclusion : Salient features of Karnatak history.

Āndhras. Chālukyas Rāshṭrakūṭas Kalyāṇi Yādavas

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The history of Karnatak presents a glorious picture of the achievements of man in all fields of activity. In political institutions, administrative machinery, empire-building, religious and spiritual activity, art and architecture, literature and other fine arts as well as in cultural integrity, Karnatak held a unique place of honour among the sub-nations of India and has made a solid contribution to the purity and greatness of Indian culture. A brief account of the contribution of Karnatak in the various branches mentioned above is given here.

(i) The Deccan plateau, in the centre of which Karnatak is situated, is one of the oldest spots on earth where human life first appeared. One can expect, therefore, to unearth cultural remains of the greatest antiquity, buried in the debris and mounds, which will be illuminative of the life of man, lived in the hoary antiquity when civilisation had not yet introduced the instruments of advanced social and scientific contacts. In the pre-historic age, the culture represented by the finds unearthed at Herakal (Bijapur District), *Chandravalli* (Mysore), Maski (Hyderabad) etc., is assessed to be of a highly developed type comparable to that of any other part of India and it is suggested that in the early period prior to the Mauryan rule in the 3rd century B. C., Karnatak had established a commercial and cultural intercourse with the Western and Eastern nations.

(ii) Karnatak, in the ancient period, was conterminous with the country where Kannada was the spoken language. From a study of the find-spots of the Kannada inscriptions known to exist and from the evidence of literary statements, it is found that Kannada language was current in the area, at least in and from the 9th century A. D., bounded on the north by the *Godavari* on the east by the *Vengi Vishaya* (Guntur and Krishna Districts roughly) of the Eastern Chalukyas, on the south by the *Kaveri* river and on the west by the Arabian Sea adjoining the strip of Konkan. The northern and eastern limits have in the course of centuries been pulled down to the *Bhima* on the north and to Kurnool and Anantapur Districts on the east. Similarly the southern boundry has been pushed up. But, for the present survey, the geographical extent between the *Godavari* and the *Kaveri* is taken to comprise the ancient Karnatak where several royal households rose and made solid contribution to the greatness of Karnatak culture.

(iii) The history of Karnatak may be divided roughly under four periods : (1) Ancient Period (1) Mauryan : 3rd century B. C., (2)

Gōdāvari Kāvēri Bhimā

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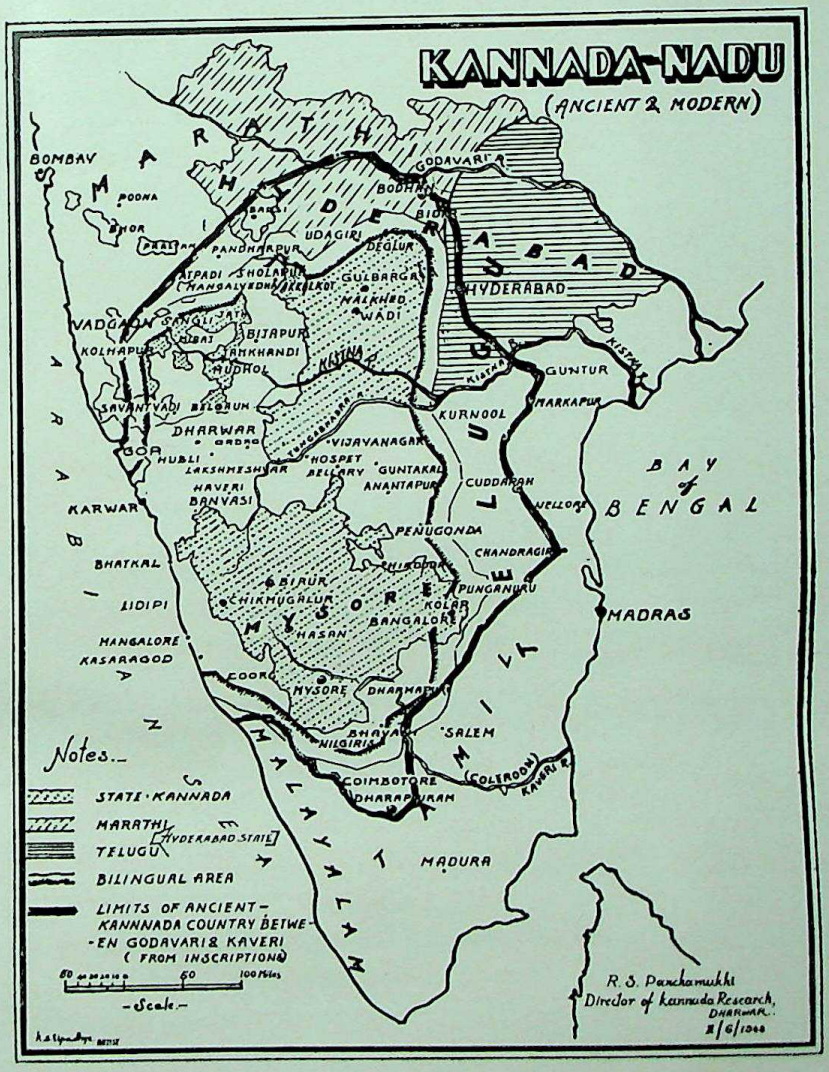

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Andhras or *Satavahanas* (1st to 3rd century A.D.), (3) Kadamba (4th century to 6th century A.D.); (II) (1) Early Chalukya (6th century A.D. to 8th century A.D.) and (2) *Rashtrakutas* (8th century A.D. to 10th century A. D.), with great feudaory power the *Gangas* in Mysore (3) Later *Chalukyas of Kalyani* (10th century A.D. to 12th century A.D.); (III) Mediaeval period (1) The *Kalachuryas,* (2) The *Yadavas* of *Deva giri* (12 century A. D. to 14th century A. D.) and (3) The *Hoysala* of *Dorasamudra* (12th century A.D. to 14th century A.D.); (IV) Early Modern Period; the Vijayanagara dynasties (14th century A. D. to 16th century A. D.). It may be observed, however, that the history of a nation is not merely a record of the exploits or achievements of a royal family but is a complete account of the basic life-currents that express themselves in various forms in the activities of the kings and people of the contemporary period. The above division has been made with this underlying idea, but the dynastic names have been adopted merely to distinguish one period from the other chronologically.

(iv) The Mauryan sway over Karnatak is evidenced by the edicts of *Ashoka* discovered at Kopbal, Maski, Siddapur, *Jatinga–Ramesvar* and Brahmagiri. The Siddapur edicts were addressed to the officials at Isila by the Ayaputa (*Aryaputra*) and Mahamata (*Mahamatra*) at Suvarnagiri, which shows that Isila with its surrounding region near Siddapur, the find-spot of the edict, was included in the Mauryan empire. *Suvarnagiri* is supposed to be the Mauryan capital of the Deccan during the region of *Ashoka.* The traces of the Mauryan occupation of the Deccan and Karnatak can be seen in the tradition about the pigmy houses i.e. dolmens being called *Morera-angadi* i.e. shops or dwellings of the Mauryas, and the Maurya chieftains holding a territory in Konkan who were subjected by *Pukleshin II* in the 7th century A. D. After the Mauryas, Karnatak was held by the *Andhras*, their semi-independent feudatory rulers of the *Satahani-hara* or *Satahani-Rattha*, modern Bellary District. The *Andhras* ruled over a vast territory from the *Godavari* on the north of the *Pennar* in the south. The Makedoni inscription of *Pulumavi II* refers to Satahani-hara which is found mentioned in the Hirehadagali plates of Pallava *Shivaskandavarman,* under the form *Satahani-rattha.* This suggests that the southern portion of the *Andhra* kingdom i.e. the Bellary District etc. passed to the Pallavas who succeeded the *Andhras* in a portion of their territory. The Pallava hold did not continue long in

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Sātavāhanas Jaṭinga Rāmēśvar (Āryaputra) (Mahāmātra) Sātāhani-hāra Sātāhani-Raṭṭha Pennār Pulumāvi

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Karnatak. From the *Talagunda* inscription of Kadamba Shantivarman, it is learned that *Mayurashrma*, the Kadamba ancestor, wrested from the Pallavas the *Shrishaila* region and held practically an independent sway in a country bounded on the west by the sea and on the east by *Prehara* (?). The record narrates a thrilling account of how a Brahmin youth who had come to the *Ghatikasthana* of Kanchi to prosecute his further studies, found an occasion to carve out a new kingdom finally acknowledging, though nominally, the power of the Pallavas. The *Chandravalli* inscription of this *Mayurasharma* records the brilliant successes of the king over Trekuta, *Abhira*, Pallava, *Pariyatraka*, *Saka-sthana*, *Sayindaka*, *Punnata* and Mokari. With the rise of the Kadamba Mayuravarman begins the political career of Karnatak which in the course of centuries developed into a strong power to be reckoned with and became ultimately the meeting ground of all nationalities and races during the Vijayanagara period, i.e. between the 14th and 16th century A.D.

(v) The Kadambas had contracted matrimonial alliances with the first-rate political powers of India viz., the Guptas of *Pataliputra* in the North, the *Vakatakas* of central India and the *Gangas* of *Talakad* in the south. They remained till the end the inveterate foes of the Pallavas of *Kanchi* whose yoke they shook off under *Mayurasharman*. They patronised both the Vaidika and Jaina worship and encouraged the cultivation of the fine arts. The poets Samantabhandra, *Parameshthi*, *Sivakumara Mandhatri*, patron of *Kundakundacharya*, the author of *Prabhrtasara* etc., are supposed to have flourished during the Kadamba rule in Karnatak. The last prince of the family was Harivarman during whose time the kingdom passed to the *Chalukyas* of Badami who apparently were holding a subordinate position under Harivarman.

(vi) The first genuine record of *Pulikeshin I*, the founder of the *Chalukya* kingdom, hails from Badami and records the construction of the *Vatapi-Durga* (Badami Fort) in *Shaka* 456. His grandson *Pulikeshin II* was the most powerful king of the family who carried a campaign of conquests throughout the Deccan and South India and defeated *Parameshvara Harshavardhana* of Kanauj, on the banks of the *Narmada*. He was the first Karnatak sovereign to establish an empire south of the Vindhyas and he proclaimed himself the sole lord of the entire Deccan and Kar-

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Tālgunda Prēhāra Ghaṭik-āsthāna Kānchi Ābhīra, Pariyātraka, Śaka-sthāna, Punnāṭa Pāṭalīputra Vākāṭakas Śivakumāra Māndhātri. Prābhṛtaśāra Vāṭāpi Narmadā.

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natak including the Telugu country. Huien Tsiang, the Chinese pilgrim, visited his court in about 640 and recorded the glory of Karnatak and the Kannada people during his reign. *Pulikeshin II* had received a Persian embassy and exchanged letters with the King of Persia. He appointed his brothers and sons in the newly conquered territory as viceroys, keeping to himself the original kingdom in the Western Deccan which is conterminous with the ancient Karnatak comprised in the three *Maharashtrakas* of the Aihole inscription of A. D. 634. His brother Kubja Vishnuvardhana held charge of the *Andhradesha* and became the founder of the Eastern *Chalukya* family in *Vengidesha*.

Pulikeshin II scared away the powerful Pallava monarchs Mahendravarman and Narasimhavarman. The latter prince with a confederacy of the *Chola*, *Pandya* and *Kerala* is said to have occupied the *Chalukya* kingdom for about 12 years; but he was ousted from Badami by *Vikramaditya I*, son of *Pulikeshin II*, who recovered the lost glory of his family by driving out the foreign hand and consolidating his own power with the aid of the feudatory chiefs the *Gangas* and his son and grandson *Vinayaditya* and *Vijayaditya* respectively. *Vijayaditya's* son *Vikramaditya II* carried his arms to the *Pallava* capital *Kanchi* and "captured *Kanchi* and inspected the riches of the *Rajasimhesvara* temple, gave them again to the God" (*Kanchiyan kondu Rajasimhesvarada dhanaman-kandu maguldu devaragge bittar*). During the *Chalukya* sovereignty, Karnatak became a power to be reckoned with by the contemporary rulers of India and foreign nations. Her contribution to the cultural greatness and integrity of India is of a varied magnitude and character. The *Chalukya* court patronised the renowned poets of their age, *Damodara*, *Bharavi* and *Ravikirti*, the last of whom is extolled in the *Aihole* inscriptions as "inspired in poetry by *Kalidasa* and *Bharavi* (*kavitasrita Kalidasa-Bharavi kirttih*)".

The Gangas of *Talakadu* continued to be the vassals of the *Chalukya* and were, like their masters, patrons of learning and culture. *Durvinita* was the author of a commentary on the 15th canto (or 15 cantos) of *Bharavi's Kiratarjuniya* and of a grammatical work called *Sabdavatara*. He rendered into Sanskrit *Gunadhya's Vaddakaho* in *Paisachi*.

Mahārāṣṭra- Pāṇḍya "Kāñchiyān koṇḍu Rājasimhēśvarada dhanamān kaṇḍu Maguldu Dēvaragge Bittar" Dāmōdara Bhāravi (kavitāśrita Kālidāsa Bhāravikirttih) Kirātārjuniya Śabdāvatāra Guṇāḍhya's Vaḍḍakaho Paiśāchi.

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The *Chalukyas* evolved a special style of architecture with the combination of the northern vertical and the Dravidian or Pallava horizontal tiers of the *Gopuras* and this ultimately became the originator of the late *Hoysala* style in which the temples of *Belur, Halebid* and *Somanathapur* are worked out with elaborate details. The cave temples at Badami and the cluster of temples at *Pattadkal* and *Aihole* erected by the *Chalukyas* furnish the basic principles on which the sculptural and architectural styles of the Deccan and Karnatak were produced. Just as the Guptas who succeeded the Mauryas and *Kusanas* of the Buddhist persuasion were staunch votaries of the *Vaidika* and *Pauranika* religion and ushered in an age of renaissance in all fields of cultural activity. Similarly the *Chalukyas* of Badami coming after the Buddhist and Jain rule of the *Andhras* (*Satavahanas*Q, the *Chatus* of the West coast and the Kadambas and Gangas of Jaina leanings, encouraged the study of Vedic lore, displayed the *Pauranika* legends on temple walls and built numerous temples for *Shiva* and *Vishnu* of the *Pauranika* pantheon.

(vii) The 8th century A. D. saw the decline of the *Chalukya* power. The *Rashtrakutas* who are referred to in earlier inscriptions as *Rattgudi, Rattagudlu* or *Rattas* rose to power under Dantidurga who crushed the *Karnata* army of the *Chalukyas* and occupied their territory. He was succeeded by his uncle Krishna I who is said to have "turned the boar (of the *Chalukyas*) into a deer." Krishna I constructed the famous *Kailasa* temple at Ellora which is one of the wonders of the world. He nominated his second son Dhruva to the throne to the exclusion of his eldest son *Govinda II* who had acted as *Yuvaraja.* This brought about a fratricidal war in which the Ganga *Shivamara Saigotta* and his son *Marasimmha I* sided with *Govinda II. Dhruva* was successful in the end. His son Govinda III ascended the throne in about A.D. 793. He carried extensive campaigns into north as well as south India. In his north Indian campagin, he defeated the invincible Gurjara *Pratihara Nagabhata* and the *Pala* king *Dharmapala* and proceeding northwards inscribed the letters "Victory" on the peaks of the *Himalayas.* In the south, the family-enemies, the Pallavas, were met on several battle-fields and were ultimately made to pay an annual tribute to the *Rashtrakuta* sovereign at *Malkhed* In a copperplate grant of A. D. 804, *Govinda III* is stated to have encamp-

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Kuśāṇas Raṭṭguḍi, Raṭṭaguḍlu Karṇāta Saigoṭṭa Mārasimmha Pratīhāra Nāgabhaṭa Pāla

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ed at *Rameshvara-tirtha* on the *Tungabhadra* with a view to the exacting of tribute from Pallava Dantiga i.e. Dantivarman. His commands were obeyed by the Eastern *Chalukya* king *Vishnuvardhana IV* who was made to supervise the building of the rampart of the capital city *Manyakheta.*

Kamba or Stambha, the elder brother of *Govinda III,* had rebelled against the throne, with a confederacy of twelve princes. *Govinda* crushed the confederacy and showing mercy on his brother placed him in charge of *Gangamandala.* After the fall of the *Chalukyas,* the *Gangas* could not reconcile themselves to the new power and were always at war with the *Rashtrakutas* until *Amoghavarsha-Nriptunga* made a shrewd move by giving his daughter *Chandrobbalabbe* in marriage to Butuga I. This brought about cordial relations between the two families which were cemented by further matrimonial alliances.

Amoghavarsha succeeded his father *Govinda III* as a young prince in A.D. 814. He was helped in the administration of the country by his paternal cousin *Karkaraja* of Gujarat and a senior councillor *Patalamalla.* His rule, though disturbed during the first few years, was on the whole quiet and eventful. He patronised poets and philosophers and himself was an accomplished man of letters. His long reign (A.D. 814-878) of about 65 years witnessed the rise of *Jinasena, Gunabhadra, Sakatayana, Kavishvara* (if he is different from *Amoghavarsha* himself, author of *Kavirajamarga*) and *Mahaviracharya* author of *Ganitasangraha* etc. He is stated to have cut off his left finger and offered it to *Mahalakshmi* to avert some calamity to the people. तेऽप्येकैकमतर्पयन् किल महालक्ष्म्यै स वामांगुलिम् लोकोपद्रवशांतय स्म दिशति श्रीवीरनारायण : ॥ Sanjan plates.

His piety and loyalty to Jaina faith induced him to abdicate the throne on many occasions (cf. विवेकात्त्यक्तराज्येन of his प्रश्नोत्तरमालिका) *Amogahavarsha I* was succeeded by his son *Krishna. II* in A. D. 878 who ruled up to A. D. 912. The wars with the *Gurjara Partiharas* of Kanauj continued and *Krishna II* is stated in the Bagumra plates of his grandson *Indraraja,* to have vanquished the *Gurjara* monarch who was apparently *Bhoja I,* grandson of Nagabhata. The most important event of his reign was to exterminate the race of the first Gujarat branch

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Tungabhadrā Mānyakhēṭa. Karkarāja Pātālamalla Śākaṭāyana Kavirājamārga Mahāvīrāchārya Indrarāja,

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of the *Rashtrakutas* who under *Maharajadhiraja Karkaraja* had become the sole lords of the *Latamandala*. *Govinda III* had ousted them from a part of this *mandala* and appointed his own brother *Indraraja III* as viceroy over it. It was during *Krishna II's* reign that they were driven out of the *Latadesha* and their country was annexed to the *Rashtrakuta* dominion.

(viii) It may be noted in passing that Gujarat (*Latadesa*) was under the direct control of the rulers of Karnatak from the early time. After his *digvijaya* campaign of A.D. 610-11, *Pulikeshin II* placed *Latamandala* in charge of his brother *Dharasraya Jayasimhavarman* whose descendants held the province until the rise of the *Rashtrakuta* Dantidurga. *Avanijanasraya Pulikeshivarman* of this Gujarat *Chalukya* branch was ruling over *Latadesa* contemporanously with the Gujarat *Rashtrakuta* king *Maharajadhiraja Karkaraja* who must have subdued *Avanijanasrya Pulikeshin* or his descendant and occupied the whole of *Latadesa* with *Khetaka,* in the middle of the 8th century A.D. (circa 758). In his North Indian campaigne of c. A.D. 804, *Govinda III* conquered the rulers of Lata and made his brother Indra III the lord of *Lateshvaramandala.* The members of the conquered *Rashtrakuta* branch *Karkaraia* were finally driven out and subdued by *Krishna II* in about A. D. 880 and their territory annexed to the *Rashtrakuta* empire. Krishna's viceroy in *Harsapurapranta* in Lata*mandala* was *Mahasamanta Prachanda* of Karnatak. After some time, this territory must have passed to the second Gujarat branch started by Indra III, which looked upon Karnatak as its home province. This continued till about the fall of the main *Rashtrakuta* line when *Paramara Munja* had occupied it. But, again, the country passed to Taila II who uprooted *Munja* in about A. D. 973. Soon after, *Mularaja,* the ancestor of the *Anhilwad* Chalukyas, killed *Barappa* the representative of Taila II in Gujarat and occupied *Latadesa.* During the subsequent period the destiny of Gujarat was tossed between the *Paramaras,* the *Chalukyas* evidently the descendants of the Gujarat branch of the early *Chalukyas* of Badami and the *Yadavas* of Devagiri until the Hindu Kingdoms were engulfed by the Mohamedan invasions from the north in the 12th century A.D. Thus, for about five centuries, i.e. from the 7th to 12th century A.D. Gujrat owed its political security and cultural integrity to Karnatak which likewise fed the famished nerves of the *Andhradesha* (Telugu country) by implanting the Eastern *Chalukya* Dynasty on the soil of *Vengi-mandala* in the 7th century A.D.

Mahārājādhirāja Lāṭamaṇḍala Lāṭadēśa Dhārāśraya Janāśraya Harṣapuraprānta Mahāsāmanta Prachaṇḍa Mūlarāja Anhilwāḍ Bārappa.

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After *Krishna II*, his grandson Indra III occupied the *Rashtrakuta* throne in about 912. The next powerful monarch of the family was *Krishna III* who ascended the throne in A. D. 939-40. He carried his arms far and wide and the *Jura Prashasti* engraved on a stone tablet at Jura in Maihra State in Central India recording his *birudas* and exploits in pure Kannada language and alphabet, bears ample testimony to his north Indian campaign of conquest. In the south, he killed the *Chola* prince *Rajaditya* on the battle-field at Takkolam and made State entry into the *Chola* country (*Tondaimandalam*) with all pomp and paraphernalia and occupied it for a number of years. His reign is marked by astounding events both in the expansion of territory and the advancement of the arts. The *Rashtrakuta* dominions extended during his reign to the *Chedi* kingdom (Central India) in the north, *Khetakamandala* (Gujarat) in the west, *Tondaimandalam* (Tanjore province in Madras)in the south and the *Vengi-rajya* (Guntur and Krishna Districts.) in the east. This vast territory was administered by him through the feudatory chiefs and viceroys employed under his command. His trusted servants were the *Gangas* of *Talakad* whose king Butuga II married his sister *Revakanimmadi*. Butuga helped his brother-in-law both in the northern and southern expeditions and brought him vast treasures of war. It was, during the rule of his grandson, *Rachamalla*, that the colossal statue of *Bahubali* was set up at *Shravana-Belgola*, by *Chamunda*, the author of *Chavundraya-Purana*.

(ix) Taila II, a Western *Chalukya* prince was one of *Krishna III's* officers ruling in a portion of the Bijapur District. During the weak rule of Kakkala, younger brother of *Krishna III*, Taila declared independence and occupied the *Rashtrakuta* kingdom destroying at one stroke Kakkala, *Paramara Munja*, *Ganga*, *Panchala* and others. The *Paramaras* under Siyaka Harsha had invaded and occupied *Manyakheta* during the reign of *Kottiga*, predecessor of *Kakkala*, and wrested *Latamandala* which was finally lost to the *Rashtrakutas*. Thus, after a glorious career of over 220 years, the *Rashtrakutas* disappeared from the arena of political life of the Deccan and Karnatak.

By the close of the 10th century A. D. the old powers disappeared from the scene and a renaissance dawned in the political institutions and the religious and economic life of Karnatak. The system of retaining the hereditary chiefs in their conquered province was as far as possible discontinued and the territorial divisions were reshuffled to suit the needs of

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Rāchamalla, Bāhubali Chāmuṇḍa, Chāvuṇḍrāya-Purāṇa Pāṇchāla Mānyakhēṭa Koṭṭiga.

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the administration. Governors or administrators were appointed under the authority of the king, who were liable to transfer from one division to the other. The queens and princes, and the nearest relations of the king were, after an all-round practical training in political sciences, placed in charge of an administrative unit, to ensure peace and order in the country.

The greatest adversaries of the *Chalukyas* of *Kalyani* were the *Cholas* of Tanjore who had succeeded to the *Tondaimandalam* or the *Cholika-Vishaya* of the Pallavas in the last quarter of the 9th century A. D. The *Chalukyas* and the *Cholas* were constantly at war and invaded each other's territories. To maintain an unchallenged peace in the newly acquired kingdom, Taila II had to put down the turbulent forces of *Karahata, Konkana, Malava* etc., and his son *Irivabedanga Satyashraya* defeated *Aparaditya* of *Konkana. Irivabedanga Satyashraya's* reign is marked by a series of fights with the *Chola* king *Rajaraja* the Great who according to the *Hottur* inscription had advanced as far as *Donur* in the Bijapur District with an army of 900,000 troops. *Satyashraya* appears to have commanded the resources of the Eastern *Chalukya* king of Vengi and repulsed the intruder from the *Chalukya* boundary. The feuds between the *Chalukyas* and *Cholas* continued during the whole career of the *Chalukyas* of *Kalyani,* the latter always taking an aggressive and attempting to create a division in the family of their adversaries. *Vikramaditya V,* Jayasimha II and *Someshvara I* had to stem the rising tide of the *Cholas* and the *Chola* king *Rajadhiraja* was killed in the famous battle of Koppam which is identified with *Khidhrapur* near Kolhapur, on the banks of the *Krishna,* or *Koppal* on the Southern Railway line between Gadag and Guntakal. *Somesvara I's* successor was Bhuvanaikamalla *Someshvara II* who bore ill-will for his brother *Vikramaditya,* had soon to accept defeat at the hands of his brother and divide the sovereignty between himself and *Vikramaditya.* The most powerful king of the family who extended the *Chalukya* dominions as far as the Guntur District in the east and Nagpur in the north and actively associated himself in the politics of the *Chola-Chalukyas* of the east coast, was *Tribhuvanamalla Vikramaditya VI,* the founder of the *Chalukya Vikrama* era in supercesson of the *Shaka era.* This era was adopted for over one hundred years not only in Karnatak but in the territories where his influence had reached during his lifetime. The long reign of *Vikramaditya* VI was occupied with constant wars with the *Cholas,* the *Chalukyas*

Karahāṭa, Mālava Aparādìtya Rājarāja Hoṭṭūr Dōṇūr Khidhrāpūr

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of *Vengi, Malava* etc. It was during his time that the feudatory chiefs, the *Kalachuryas,* the *Hoysalas,* the *Yadavas* and the *Kakatiyas,* came to the fore by taking active part in the wars with the neighbouring kings, who ultimately found an opportunity to establish an independent kingdom during the declining days of the authority at the centre.

(x) The Chalukya power was subverted by the *Kalachurya Bijjala* in about A. D. 1163 whose family usurped the throne for about 20 years after which the *Chalukya* sovereignty was revived by *Vira Someshvara IV,* for a short while, only to be finally divided by the other rising chiefs, the *Hoysala, Yadava* and the *Kakatiya.* Thus, the last quarter of the 12th century A. D., saw the rise of the new powers in the Deccan and Karnatak, constantly at war for the expansion of their respective territories.

The age of the *Chalukyas* of *Kalyani* was one of renaissance and reform. They were the supporters of the *Vaidika* and *Puranika* religion as against their predessors the *Rashtrakutas* and the *Gangas* who were Jains, and accordingly they patronised art and architecture to promote the revival of the *Pauranika* school of worship. They were prolific builders of temples for *Vishnu* and *Shiva,* in superb architectural style which has earned a distinct name as the *'Chalukyan style'* in the Indian styles of building. The temples of *Trikuteshvara* at Gadag *Kashi vishveshvara* at Lakkundi, *Mallikarjuna* at Kuravatti, and clusters of temples at Kukkanur, Haralahalli *Chaudadanpur,* etc., are fine examples of this period.

The *Chalukyas* were great patrons of literature and sheltered poets and philosophers with bounteous gifts. If *Pampa* and *Ponna* were the proteges of the *Chalukya Arikesari II* and the *Rashtrakuta Krishna* III respectively, *Ranna* was the court poet of Taila II and *Nagavarma, Durgasimha* and *Chandraraja* etc. flourished in the reign of *Jayasimha II. Vikramaditya VI* patronised *Bilhnana* and *Vijnanesvara* the famous poet and law-interpreter respectively. His successor *Someshvara* III was himself a renowned author and composed an encyclopaedic work *Abhilasitartha-chintamani.* The *Kalachuryas* were the stalwart supporters of the *Virashaiva* renaissance under *Basaveshvara* which ushered in a new era in the religious and philosophic literature of Karnatak. The new *Vachana* style of composition, the throwing open of the portals of the hidden treasures of the Vedas to the masses irrespective of caste and

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Kākatīyaṣ, Chauḍadānpura, Nāgavarma Vijṇānēś-vara Abhilaṣitārtha-chiṇtāmāṇi.

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creed and the introduction of the Shiva-Bhakti element in Kannada literary works were some of the important features of the renaissance in the religious and social life of Karnatak.

The *Yadavas* of *Devagiri* who first appeared as powerful feudatory chiefs under *Chalukya Someshvara I* and *Vikramaditya VI*, became independent rulers, under Bhillama (1187-91 A. D.), of the *Chalukyan* territory north of the *Krishna*. The *Hoyasalas* occupied the portion to the south of the *Tungabhadra* and the doab between the *Krishna* and the *Tungabhadra* remained a covetable prize for which constant wars were fought between the two families. In one of such expeditions Bhillama was routed and put to flight by the *Hoysala Vira-Ballala II* at the famous battle of Sortur. *Simhana* was the most powerful king of the family who carried his conquests far into the interior of the Shimoga district of the *Hoysala* kingdom in the south, subdued the *Kayastha* and *Chola* chiefs of the east coast, invaded Gujarat whose king *Lavanyaprasada* made a treaty with him in A. D. 1231. The family maintained its glory during the next two reigns of *Krishna* and *Mahadeva*.

(xi) It was during the reign of *Mahadeva* that *Sri Madhvacharya* preached his dualistic philosophy of *Vishnubhakti* which infused a new blood into the decaying veins of the people and spiritualised their outlook on life. The materialistic tendencies were however getting stronger and the rule of *Ramchandra* saw the disruption of the Kingdom under the invincible attacks of the Mohammadan invador Allaudin Khilji through his general Malik Kafur. The *Hoysala* and *Kakatiya* were also shattered by the foreign invasion as a result of which the whole of South India and Deccan were rolled in chaos and disorder.

The *Hoysala* dynasty is famous not only for the various exploits of the kings like *Vishnuvardhana, Vira Ballala II* and *Ballala III*, but also for the patronage they gave to the rise of the *Vaishnava* philosopher *Ramanuja* who propagated the religion of *Vishnubhakti* throughout the length and breadth of Karnatak and Tamil land. The magnificent temples of Belur and Halebidu which are built in the fully evolved *Chalukyan* style called "the *Hoysala* style" are the finest productions of the *Hoysala* period. Besides other writers, the *Vaishnava* poet Rudrabhatta, the author of *Jagannatha Vjaya* was the protege of *Vira Ballala II*.

As stated above, the *Yadavas* came into direct conflict with the *Hoysalas* and extended their sway into the north Mysore towards Shimoga

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Kāyastha Lāvaṇyaprāsāda Mahādēvā. Jagannātha

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while the latter under *Ballala III* had maintained their territory in the east up to the Anantapur District where his inscriptions are discovered. Similarly, the *Kakatiyas* of Warangal waged constant war with the neighbouring *Hoysala* and *Yadava* monarchs. This weakened the power and solidarity of the Hindu kings of the Deccan and offered an opportunity to the Mohammadan invader to conquer the whole expanse of South India in one expedition. The unchallenged march of the Mohammadan general Malik Kafur was stemmed for a time by the Hindu chief *Kampilaraya* and his son *Kumara Rama of Kummata-durga* near Hospet; but his single-handed struggle to spare the Deccan from the catastrophe of foreign invasion ended in his own disaster due mainly to the treacherous machinations of Malik Kafur as recorded in the *Paradara-Sodara-Ramana charite* of *Nanjunda*. The fall of *Kampila's* kingdom left no hope in the bosom of a Hindu chief that he could assert his power in those unsettled political conditions. But in a short interval, circumstances had shaped themselves favourably for the rise of a new Hindu power, owing to the rebellion of the Mohammadan officers against their suzerain power in Delhi. And two sons of Sangama, namely Hakka (Harihara I) and Bukka I, who had been state officers under Kampila, proclaimed themselves kings in the ancestral territory of *Kampiladeva*. Their kingdom was first comprised within the limits of the *Hoysala* country and in course of time included the whole strip of land between the three seas except the small Mohammadan states of Deccan which had risen in the early part of the 14th century A. D. The kingdom of Vijayanagara had a career of over 300 years, being subjected to the rule of three families one succeeding the other: (1) the *Sangama* dynasty; *Saluva* usurpation, (2) the *Tuluva* family and (3) *Aravidu* or *Karnatak* dynasty. The empire rose to its zenith of glory under *Devaraya II* of the first dynasty whose conquests in the Tamil and Telugu countries established and extended the influence of the family on a wider area. This continued with rising success until the invincible power of *Krishnadevaraya* was acknowledged as supreme in the whole of south India and the Deccan. *Krishnadevaraya's* expeditions in the Tamil land and Orissa have left an indubitable stamp of his power in those countries in the form of temples and munificent gifts to the gods.

The first dynasty was inclined towards *Shaiva* worship and many *Shaiva* poets and philosophers like *Kriyasakti* rose under its patronage.

Ballāla Kampilarāya Kumāra Parādāra-Sōdāra-Rāmana Charite Sāluva Kriyāśakti

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The *Saluvas* and *Tuluvas* were *Vaishnava* in their persuasion and the *Madhva* philosopher-saint *Sri Vyasatirtha* was the royal preceptor of *Vira Narasimha, Krishnadevaraya* and *Achyutaraya,* as can be gathered from the *Vyasayogicharita* of *Somnatha Kavi* and the numerous inscriptions found in Hampi-Vijayanagara. The *Vaishnava* teachers *Vedantadeshika* and other were also sheltered by royal support during the *Tuluva* rule. The *Haridasakuta* organisation sponsored by *Sri Naraharitirtha,* a direct pupil of *Sri Madhvacharya,* and supported by *Sripadaraya, Vyasatirtha,* etc., grew stronger and preached *Vishnubhakati* and spiritual love as the *summum bonum* of life. Like the *Vachanas* of the *Virashaiva* saints on the side of *Shaivism,* the sonorous hymns of the *Dasas* on the *Vaishnava* cult ushered in an age of renaissance in literature, arts and daily routine. The temples of *Vijayavitthala, Krishnasvami* etc., at Hampi were the results of the new awakening. Like the *Chalukyas* of *Badami* and *Kalyani,* the *Tuluva* kings revived the worship of *Pauranika* deities. Particularly *Vishnu* in the form of *Vitthala, Krishna, Ranganatha* and *Shesasayi,* though the sculptural and architectural art had become conventionalised by the 15th-16th century A. D. The *Dasakuta* of the *Vaishnava* saints *Purandaradasa, Kanakadasa* and others revived the indigenous school of Karnatak music with their original contributions which was adopted by the greatest votaries of musical art in the Tamil and Telgu countries.

The height of the Hindu power under *Aliya Ramaraya* was soon laid low, due to various causes, by the combined forces of the four Mohammadan principalities of the Deccan and the power of Vijayanagara was shattered on the battle field of *Rakkasa Tangadi* in A.D. 1565. *Tirumala,* brother of *Ramaraja* attempted to restore the family, but finding it impossible, retired to Penugonda. The descendants of the main line finally took shelter from the storm of Mohammadan power at Chandragiri from which hill fort *Shri Rangaraja* is stated to have handed over to the English the site of modern Madras together with the privilege of coining money on the condition that the English would preserve on their coinage "the representation of that deity who was the favourite object of their worship."

(xii) As a saviour against the Mohammadan aggression the *Marathas* under *Shivaji* rose to power and occupied practically the major part of

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Śri Vyāsatīrtha Vyāsayōgicharita Vēdānta-dēśika Haridāsakūṭa Śripādarāya, Śēṣaśāyi,

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the North Karnatak. Their successors the Peshwas, the *Brahman* ministers of the *Marathas*, saved the tottering Hindu culture by their shrewd policy of empire-building with the material support of the chiefs and man-power of Karnatak. North Karnatak threw in its lot with the Peshwas and with a single-minded loyalty helped to establish their authority. But the overpowering influence of the Western colonists who landed in India first as traders but subsequently participated in the politics of the country turned the tide of events and British rule was ultimately established on the soil of Karnatak as in the whole of India.

(xiii) The advent of British rule in the 18th century marked a new era in the political history of India. It ushured in the struggle for democracy and introduced many reforms and new enactments which ensured the security of life and property of the subjects. But it sowed the seeds of dissension between the classes of people. By their administrative tact and rigour of discipline, the foreigners slowly captured the hearts of the masses. Their frequent proclamations of non-interference in the private and religious life of the people who during the preceeding century had been torn to pieces by internecine strife and rebellion lulled those who were yearning for some sort of peace. The first few years of foreign rule were thus welcome in India, but soon it was discovered that the real interests of the people were in peril under this alien domination. The policy of "divide and rule" adopted by the British slowly reached the remotest nooks and corners of Indian villages resulting in the creation of several political and religious antagonistic groups so designed as to quarrel among themselves for some paltry gains. The religious and spiritual integrity, the joint family system which was the basic strength of Hindu life, the pure and noble ideals of education which aimed at producing bands of selfless God-fearing citizens who spread their mission far and wide by their unostentanious and unpretentious example, and lastly, the solidarity of the body politic which used to move with uniform speed towards the realisation of the highest spiritual ideal of peace and happiness —all these were thrown into untold chaos and confusion. The master minds of India set up a vehement struggle to check the spiritual imbecility which was slowly consuming the Indian mind and heart and by concerted efforts extending over more than half a century, won on August 15, 1947 political emancipation, though the basic spiritual life is still imperceptibly enslaved by Western materialistic thought.

(xiv) The history of the various activities detailed in the foregoing paragraphs sums up the rich contribution Karnatak has made to the glory of ancient India. The spiritual and mental potentialities of Karnatak

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manhood expressed themselves in full bloom in their philosophy of love and right action preached to the world and in the magnificent works of art, poetry, sculpture, architecture, painting and music. The special styles of architecture and music known to the students of Indian art under the names "*Chalukyan*" and "*Hoysala*" architecture and "the Karnatak music" mark the crowning glory of achievements of the Kannadigas. In administrative institutions Karnatak offers a new lesson. The kings are often described as ruling the kingdom according to *tribhogabhyantarasiddhi* that is, by utilising the revenues (1) for education, (2) for promotion of religious worship, and (3) for other amenities of life, i.e. for the general welfare of the public. The king set apart for his personal use only a small portion of the revenues which according to the *Smritis* was limited to a sixth part. The village was the potent unit on which the whole administration centred. The administration of the *agrahara* villages wholly vested with the donee and royal sanction for any change in the existing system was considered only formal. The king's representative in the village including the *agrahara* was *Urodeya*—the headman. The villages were grouped for administrative purposes into *mahagrama vishaya, nadu, mahanadu, mandala, rastraka, maharashtraka, desha* and so on. Of these *nadu* and *mahanadu* are equivalent to *rashtraka* and *maharastraka.* Besides these, the wealth of the nation was conserved by the trade organisations which controlled the commercial dealings of the village. They were affiliated to a central chamber of commerce. One such had its headquarters at Aihole in the Bijapur District, having a strength of 500 members (*Ayyavoleyaynurvvar Swamigal*) whose mandate was honoured throughout the Telgu and Tamil countries as well. The *nakhara* or *nagara* was the trade emporium and the temples built by them were known as *Nagareshvara* temples. Besides the king's representative (the *Urodeya*) the village administrative council was composed of the *mahajanas,* the members of which were elected from among the general public on the basis of educational qualifications. It is significant to note that the village revenue realised from land tax, trade tax, tolls, fines imposed on offenders, etc., was mostly utilised on the improvement of the village life, education of children, supply of good water, security of life and property from the criminals and other necessaries which contributed to the raising of the standard of village life. The man-power of Karnatak was strengthened by special attention of the state to the physical culture institutions such as gymnasiums which imparted instruction to the youth not only in wrestling but in archery, warfare and the use of weapons.

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tribhōgābhyantarasiddhi Ūroḍeya mahāgrāma, nāḍu, mahānāḍu, rāṣṭraka, (Ayyāvoleyaynūrvar Swāmigàl)

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Each village maintained a battalion of soldiers which was charged with the protection of the women and children of the locality and also of cattle. Cattle were a main source of wealth and repulsing cattle raids was the duty of bands of heroes in the village. Groups of *hero-stones* and *sati-stones* found in large numbers all over Karnatak bear ample testimony to the prowess which was dedicated to the protection of the honour and integrity of the land. The following war cry calling forth the bravery of the warrior is usually engraved on the top of the *hero-stones*:

जितेन लभ्यते लक्ष्मीर्मृतेनापि सुराङ्गना ।

क्षणविध्वंसिनि काये का चिंता मरणे रणे ॥

"Victory brings wealth, death the clasp of the heavenly damsels; why fear death on the battlefield when this human body is liable to destruction every moment?"

One is reminded of the famous verse in the *Gita*:

हतो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीम् ।

तस्मादुत्तिष्ठ कौंतय युद्धाय कृतनिश्चयः ॥

Thus the cultural history of Karnatak clearly exemplifies the basic principles of the Aryan way as recorded in the *Vedas* with suitable transformations demanded by regional and racial conditions.

(xv) In this brief survey of the history of Karnatak, the following points deserve to be noted : (1) Karnatak was one of the foremost powers in India from the earliest period of history and maintained its integrity till the advent of the British rule. It was conscious of its separate cultural unity till the fall of the Vijayanagara rule in 1565. But by the introduction of the *Maratha* sway in Karnatak the first foreign influence was thrust on the people of Karnatak, but it being a supporter of Hindu culture as a whole, its oppression was not felt though the nerve of Karnatak was not recognised at its worth; (2) The Kannada language was spoken in the extensive region from the *Kaveri* to the *Godavari* and this vast territory was held under their sway, practically by the indigenuous rulers of Karnatak i.e. the *Chalukyas* of *Badami*, the *Rashtrakutas* of *Malkhed*,

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the later *Chalukyas* of *Kalyani*, the *Hoysala* and *Yadava* rulers and lastly by the king of the Vijayanagara dynasties, i.e. roughly during the past nine hundred years. Consequently the area presents a uniformity of culture, and the unity of thought and aspirations in the social, religious and economic life of the people. All the above-mentioned royal families have been historically proved to be the original inhabitants of Karnatak speaking Kannada in their homes. But after the fall of the Vijayanagara empire, this homogeneity of administration was shatttered and the imposition of the *Maratha* rule on Karnatak in the 17th century A.D.–though un-antagonistic in spirit and culturally wholesome – paved the way for the disregard of the necessity of linguistic uniformity for the cultural advancement of a country. Within a few decades, the whole of North Karnatak was overrun with the bias for Marathi to the deteriment of the Kannada, the language of the soil; (3) The influence of Karnatak in the historical period spread to the *Latamandala* in Gujarat and the *Vengi-Vishaya* in *Andhra* continuously for over 500 years. It may be noted that some of the Kannada families that settled in North India apparently during the political campaigns of the *Rashtrakuta* kings *Govinda III* and *Krishna III* as well as of the *Chalukya Vikramaditya VI*, founded separate ruling dynasties in their new homes, to wit, the family of *Nanyadeva* of Nepal rulers and the *Senas* of Bengal.

Thus, it may be concluded that Karnatak was the most powerful political and cultural centre in India and maintained its international superiority until the decline of the Vijayanagara household in the 16th century A. D.

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THE EARLY MAN IN KARNATAK

A. P. Karmarkar

THE problem of the early home of the Kannadigas requires greater attention at the hands of scholars than it has received. In fact, while trying to locate and describe the Aryan and the Dravidian civilisations in some other parts, the best of the savants have not applied their mind to the problem whether Karnatak could have been the home of the early man out of whose efforts flowered the later civilisations. It is proposed to deal with this problem in brief here.

Various episodes from mythology, legend and folklore in the early literature of India give us a direct clue to the periods of history, Karnataka must have passed through. The spade of the archaeologist also comes to our aid. The myth of Agastya's drinking of the waters of the ocean, and that of the bending of the Vindhya mountain to a lower height throw light on what happened at the end of the Nummulitic period of the Tertiary era. It marks the advent of a new period which caused a complete severance between India and Africa. The Arabian Sea and the Himalayas make their appearance. The early growth of vegetation, the advent of reptiles and then of bigger animals lead to the early man and his associates in the post-Tertiary period. The Chellean and Archeulian tools in the Naramada valley are found in association with the middle Pleistocene fauna—*Elephas Narmadicus* and *hippopotamus*.

The two tribes of the Ashmakas and Shilaharas described in the Epics, Puranas and epigraphic records should throw light on the Dharwar rock system, which is of hoary antiquity belonging to the most primitive era of geology, probably the Archaeon. This system has spread itself to a large extent in the Deccan Peninsula and Rajputana and partly in the Himalayas. The story of *Kurma* or the tortoise really indicates the disappearance of the ocean and the proper location of the earth.

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The early hunting period through which the early man passed is indicated by the expression *Bhil,* which is derived from the Dravidian *'bil',* meaning bow. The nomadic condition of the people—and their dependence on pasturage—is further depicted by the expression *dhana* (Skt.-wealth). The Kannada equivalent of it is *dana,* meaning 'cattle'. Cows and bulls were the wealth of these people. They used to speak of money in terms of cattle. This was so in the early stages of civilisation in all the countries. The Indo-European equivalents are *pashu pasu,* fecus, *faihu, fee,* etc.

In the absence of any knowledge of metal, the early man adapted the bone-piece for his arrow. The myth of sage Dadhichi should come to our help again. It is said 'that the gods approached Dadhichi and told him that Vritra could be killed by Indra only with the aid of Vajra (diamond) prepared out of his bones. Dadhichi passed away with his yogic powers, and thus sacrificed his bones for the preparation of weapons for Indra and the gods.' The Kannada expression 'gamve' (cave) seems to be responsible for the Sanskrit rendering 'guha'—thus indicating the early habitat of man.

Very soon the early man steps into civilisation from pre-civilisation. He begins to make fire by rubbing stones. The *benegallu* (fire producing or flint-stone) is indicative of the derivation of the Skt. *vahni* (fire). The *banni* tree (Shami in Skt.), which is said to possess fire within it, is another expression nearer to the Sanskrit word. Beautiful microliths of chalcedony, agate and cornelian are obtained in association with pottery, seals, beads, etc., at Maski in the Hyderabad State. At Roppa (near Brahmagiri, Mysore State) the microliths have been found in association with painted and polished pottery between layers at a depth of five feet to eight and three-fourths feet respectively. The pottery found beneath the lower layer was somewhat coarser. Therefore it is pointed out that this must belong to the 'early neolithic-microlithic culture, parallel to the Campignion in France.' Prior to this, the early man must have prepared stone implements like the clevers obtained on Malaprabha and its tributaries. The specimen from Bijapur (No. 2898, placed in the Madras Museum) is 'a pointed ovate with wavy edge over eight inches in length and of buff-coloured quartzite, resembling a similar implement from South Africa; and No. 2896 is an ovate hand-axe, about five and a half inches in length.'

Dolmen-building is the next stage attained by man. There are various systems of burial obtaining in ancient Karnataka: barrow tumuli,

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chromlech, dolmen, cairn, kistaven and menhir. These are spread over the different parts of India: Karnataka, the extreme southern parts, Maharashtra, Orissa, Assam, and the north-western areas. They have been imitated in Japan, Central Asia, Egypt, Greece, Iberia (the present Spain), Portugal, England and Ireland, in brief, from the Mediterranean to Scandinavia. Chromlechs have been discovered on the sites of Jiwaraji near Farozabad, near Bhima, on the Nilgiri Hills, on the Mailgherry Hills, at a place about thirty miles south of Ooxoor, at Nalkenary in Malabar, Ungadapoor and Mungary near Vellore, and in the forests of Orissa. The Kistavens are described as existing in England and Wales, 'frequently occurring in those places most favoured by the Druids.' They are also found at Adichanallur in the Tinnevelly District. Huxley points out that the skulls obtained therein are of a special interest, in so far as they show a close contact between the Egyptian, Dravidian and Austroloid races. The closed Cromlechs or dolmens have been discovered in the forests and hill-slopes of the Deccan and Telugu Districts of the Krishna, Godavari, Kurnool and Anantpur; and the half-closed ones in large groups in the hilly forests, particularly in the Bijapur, Dharwar and Belgaum districts. The Mysore and Coorg varieties are discovered in Coorg, in the Mysore side of Kaveri, at Honnavar, Pugamve, Hungund and Honnali and other places. The Pandu Kolis in Malabar and the cairns found at Raigir in Hyderabad, and other varieties offer a great opportunity to students of research.

It is important to note the main feature of these burial systems. The skulls found at Adichanallur and in Gujarat are of the Dolicho-cephalic type, which is styled Dravidian later on. These people bore features similar to those of the Proto-Egyptian, who had also formed the habit of tomb-building. As geology helps us in assuming the existence of the early man in the Deccan trap, it is not impossible that this man must have acted as the maker of the Mohenjo-Daro civilisation later on. Moreover, it has been pointed out that several signs of the Mohenjo-Daro script are found in the pre-historic pottery of the Tinnevelly District, in rock-cut inscriptions in the Nilgiris, and tombs in the Hyderabad—thus showing a contact between the people of Central Asia, Mesopotamia and Egypt. Sergi rightly observes that 'the characters called Phoenician are only a derived form of the alphabet-form signs that appeared during prehistoric times in Africa, in the Mediterranean and in Western Europe.'

The megalithic tombs contain objects like urns of good strong pottery with a peculiar glaze of rich red colour, knives, spear-heads, brass-cups, beads, bells, etc. The objects may belong to different ages. The

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fine bronze vases and other ornamental objects discovered in the tombs on the Nilgiris prove an extensive sea-borne trade. The discovery of the oblong terra-cotta sarcophagi standing on short legs in the tombs at Pallavaram and other places shows a keen contact between India, Babylon and Assyria in ancient times.

In our opinion, the origin of dolmen-building can be traced to South India alone. The *Shatapatha Brahmana* refers to the round burial mounds of the Asuras in eastern and other directions (evidently southern). The *Mahabharata* refers to the early spread of the Edukas throughout the world on the advent of the Kaliyuga. The expression *Eduka,* is evidently derived from the Dravidian root 'elu,' meaning 'bone' (Kittel). This was the ancestor of the Buddhist and Jain stupas. The system prevailing among the Druids—who are always referred to in the early literature of the West is another important proof in this connection.

The early man also learnt the art of carving during the Palaeolithic and Neolithic ages. The Kappagallu and the Gombigudda Hills present very important features. The representation in linear carvings and drawings of human beings, fighting bulls, dogs, antelopes, deer, leopards, elephants, camels, peacocks and other creatures points to their pre-historic and later ages.

Man was to make more discoveries soon after. The early man learnt the art of writing. The expression *Devanagari* indicates the *Naga* origin of the art—the addition of *Deva* implying the process of Aryanisation. The expression *Kundalini* refers to the early *Hathayoga* practised by the pre-Vedic man. It seems to have been derived from Dra. *kudu,* to 'unite' (e.g. the union of *Shakti* and *Shiva*). The expression *Narayana* has *nir* (water) as its basis. The 'lord of waters' is designated as *Apam Perum* (from Dra. *Per* – lord) in the Rigveda. The Rigveda and others have tried to Aryanise the following : *Shiva* (from S'van—red), *Shisha-devah* (from shunni – penis), Muradevah (from Murugan or Trinetra), Mutiba (from mun-dibba or three-peaked), Pulinda (king of puli or huli—lion or tiger) and Urvi (from *Uru*—a village) and others. The later expressions Pattana (town), Pattabhisheka (coronation ceremony), Palli (village), Mukta (pearl) (from muttu—pearl), Mandira—temple (from *mane* derived from mannu—earth), and others are all the indications of a people living in the south. Moreover, the history of the *Mahishikas,* (who had spread far and wide from the banks of Narmada to Mysore and Hyderabad), the

Nāga Nārāyana nīr Apām Mūradeivāh (Mūruganָ) Ūru

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Nagas (in Karnataka and in Mathura and other parts), the *Abhiras* (from Dr. ā—cow), the *Mahavrishas* (the humped-bull race), the *Ajas* (goat people) indicates the stages of the tolemic tribes from which the race of the nation-builders sprung up.

The *Naga* women are known for their beauty. The Andhaka-Vrishnis, the Matsyas, and others are known for their prowess. The Mohenjo-Daro representations indicate the fair-limbed, well-built civilised indigenous people of India. Was this not the civilisation of the Kannadigas and their neighbours, which was responsible for the art of writing and building in early Sumer, Mexico and the other parts of the world? The future excavations and finds will all prove our statement to be true, namely, that the origin of the Kannadiga happens to be Karnataka itself, and that he is partially responsible for the civilisation of mankind!

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THE CHALUKYAS

N. Lakshminarayan Rao

IT is well known that the Karnataka country was the home of a number of prominent ruling families of the Deccan. This fact was recognised long ago by the veteran scholar Dr. Fleet who most appropriately gave the title *Dynasties of the Kanarese Districts* to his monumental work giving a succinct and authoritative account of these families.

That the *Mauryas* and after them the *Satavahanas* held parts of Karnataka is well attested by inscriptional evidence. But the earliest indigenous rulers that rose to power in Karnataka and held large tracts of this territory were the *Kadambas* of *Banavasi*. They were succeeded by the *Chalukyas* who were one of the most powerful rulers of the time.

The earliest mention of this family is found in one of the *Prakrit* inscriptions of the *Ikhaku* family at *Nagarjunikonda* (Guntur District, Andhra State) where the word *Chaliki* occurs as part of a compound personal name, *Khanda-Chalikiremmanaka*. The next reference in point of time to the *Chalukya* family is in the Badami inscription of *Pulakeshin I* where the king describes himself as a *Chalikya*. Other forms of the name of the family occurring in inscriptions are *Chalkya, Chalki, Salki* and *Chalukya*. These forms are found in inscriptions earlier than the 10th century after which the form *Chalukya* (long chā) is used.

Regarding the original home of the family, there are reasons to believe that the *Chalukyas* were natives of Karanataka. The Satara Plates of *Kubja-Vishnuvardhana* of about 617 A.D., a scion of the *Chalukya* family gives his name *Bittarasa* (*Skt. Vishnuvardhanaraja*) which is undoubtedly a Kannada name. The *Velvikkudi* grant of *Pandya Nedunjadaiyan* of about the last quarter of the 8th century says that king

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Ikhāku Nāgārjuni-koṇḍa Chalki Salki Biṭṭarasa Neḍuṇjaḍaiyan

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Sadaiyan, the grandfather of the king who issued the grant, had the title *Madura-Karunatakam* i.e., the sweet Karnataka. According to the late Rao Bahadur H. Krishna Sastri a possible explanation of this title is that the *Pandyas* might have intermarried with the *Chalukyas*, and the issue of such an intermarriage might well be called *Madura-Karunataka*. Since the only promient ruling family of Karnataka at the time, i.e., 7th century A.D., was that of the *Chalukyas*, it may well be that the term *Karnataka* was applied to them. The reference in *Rashtrakuta* inscriptions to the invincible *Karnataka* army which had become famous by inflicting defeats on many kings of whom Harsha (of Kanauj) was also one, would show that the *Chalukya* army was known as the *Karnataka* army and consequently that the *Chalukyas* were *Karnatakas*. In the face of these facts the statement of the late *Chalukya* grants of the 11th century A.D. that the *Chalukyas* came to the south from *Ayodhya* is not worthy of credence. It is to be noted that the early inscriptions of the family do not claim any such origin and that these accounts of an Ayodhayan origin appear for the first time about five centuries after the foundation of the *Chalukya* kingdom.

The circumstances under which the *Chalukyas* rose to power are not set forth anywhere. Since the very first king who established the kingdom, viz., *Pulakeshin I*, is stated to have had his capital at *Vatapi* which apparrently lay in the dominion of the *Kadambas* it may be taken that the *Chalukyas* acquired a kingdom by appropriating a part of the *Kadamba* dominions. It is very likely that they started their political career as feudatories of the *Kadambas* and later, taking advantage of the weakness of the central authority, established a kingdom of their own with *Badami* as their capital.

That the *Chalukyas* might have even belonged to the same stock as the *Kadambas* is indicated by some of their epithets which claim not only a common lineage but also a common tutelary deity. Thus, for instance, both are described as belonging to the *Manavya gotra* and descended from *Hariti* and as being anointed after meditating on *Swami Mahasena* and the assemblage of the mothers. It is interesting to note that the *Chutu-Satakarnis* also who preceded the *Kadambas* at *Banavasi* claim descent from *Hariti* (*Haritiputanam*)[1] and belonged to the *Manavya gotra*. In addition to these epithets which they apparently ad-

1 The early *Vakataka* kings of central India were also *Haritiputras*.

Śaḍaiyan, Mānavya gōtra Vātāpi Swāmi-Mahāsēna Chuṭu Sātakarṇis. (Hārītiputāṇāṁ)

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opted from the political predecessors, the *Chalukyas* had a distinguishing laudatory preamble with which their grants open. The most important point mentioned in the preamble is that they obtained the boar-crest through the favour of god *Narayana*. This part of the preamble relating to the crest does not occur in their charters earlier than the time of *Pulakeshin II*. The grants issued by the Eastern *Chalukya* branch of the family say that the *Chalukyas* obtained their kingdom through the favour of *Kaushiki* (and not by the favour of the seven mothers as stated in the Western *Chalukya* grants). It is, however, interesting to note that one of the Western *Chalukya* characters of the time of *Pulakeshin II* says that the *Chalukyas* were brought up by the goddess *Kaushiki*.

As it is not possible to recount the achievements of all the rulers of this dynasty in this short article only an account of the outstanding events of the reigns of the most prominent kings is given below. To give an idea of the rulers of this dynasty a genealogical tree is appended at the end.

The first noteworthy person was *Pulakeshin I* who established the *Chalukya* kingdom with his capital at *Vatapi* (Badami) which, according to many inscriptions, he acquired. We have one inscription of his reign at Badami. Dated as it is in the *Shaka* year 465 (543 A.D.) the inscription is the earliest to record a date in the *Shaka* era. It calls him *Vallabheshvara* and says that he fortified *Vatapi*. It also states that he performed the *Ashvamedha* and other sacrifices and celebrated the *Mahadana* called *Hiranyagarbha*. The inscription of his successors credit him with the performance of *Agnishtoma, Agnichayana, Vajapeya, Paundarika* and *Bahusuvarna* in addition to *Ashvamedha*. The fact that he performed so many principal sacrifices goes to show that he was a paramount ruler. He assumed the significant biruda of *Satyasraya*, 'the asylum of truth' which became a distinctive title of the dynasty and was borne by all his successors.

But the most famous monarch of the line was his grandson *Pulakeshin II*. At the time of his accession, the *Chalukya* kingdom, which had been greatly enlarged by extensive additions made by his father and uncle, *Kirtivarman* and *Mangalesha* respectively, had become totally engulfed in chaos and confusion owing to the rising of enemies on all sides. *Pulakeshin II* had to fight against heavy odds to regain the kingdom. By the strength of his arms he built up an empire which included, at the zenith of his

Mahādāna Vājapēya Satyāśraya

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power, the entire area from the Vindhyas to the *Kaveri* and from the eastern to the western ocean. A graphic account of his conquests is given in his own inscription of 634-35 A.D. at Aihole. From it we learn that he had to subdue again most of the rulers such as the *Gangas, Alupas,* the *Mauryas* of the Konkan and the ruler of *Banavasi* i.e. the *Kadamba,* who had been subjugated once before by his predecessors. Among the numerous kings he defeated in order to extend his power were those of *Lata, Malava and Gurjara.* The most noteworthy of his victories was the one secured by the defeat of Harshavardhana of Kanauj, the supreme lord of the whole northern country. By this glorious victory he acquired the title of *Parameshvara.* This outstanding achievement of *Pulakeshin II* was prized so highly by the family that it finds prominent mention in all the records of his successors who take legitimate pride in preserving the memory of this great event. By all the extensive conquests enumerated above, *Pulakeshin II* is stated to have acquired the sovereignty over the three *Maharastrakas* consisting of 99,000 villages. Maharas-*traka* here evidently means a big *rastra* or a division thus showing that *Pulakeshin's* kingdom had been divided for the sake of administrative convenience into three big divisions each comprising roughly 33,000 villages. After obtaining the sovereignty of the three *Maharastrakas, Pulakeshin* started upon a compaign of conquest of the eastern and the southern regions. He invaded the eastern countries of *Kosala, Kalinga, Pishtapura* and the region of *Kunala* i.e., *Kolleru* lake, all of which he brought under his sway. He defeated the Pallavas and brought under his subjection the *Cholas, Pandyas* and the *Keralas.* This vast empire *Pulakeshin* ruled with such ability and skill that his fame spread far and wide.

Owing to his pre-eminent position as the emperor of the south, the contemporary Persian ruler Khusru II sent an ambassador with valuable presents to his court and there was a frequent exchange of letters between the two monarchs. The reign of *Pulakeshin II* is also memorable for the visit paid by Hieun Tsang. This Buddhist traveller from China, who was then on his itinerary in India, has given a vivid description of some parts of the *Chalukya* kingdom which he had presumably traversed. His account gives a fascinating picture of the political, military, religious, social and economic conditions obtaining in the Deccan under *Pulakeshin's* rule. Another notable event of his glorious reign was the appointment of his brother *Kubja-Vishnuvardhana* to rule over the region of the east coast which, as stated above, he acquired by conquest. Later on his brother handed down the principality to his successors and thus became

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Ālupas, Mālava Mahārāṣṭrakas rāṣṭra Kuṇāla

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the founder of collateral branch of the *Chalukyas* known to history as the *Eastern Chalukyas.*

Towards the close of *Pulakeshin's* reign a great calamity overtook the Chalukya kingdom. The contemporary *Pallava* ruler *Narasimhavarman I,* who was smarting under the ignominious defeats sustained by him at the hands *Pulakeshin II* himself, successfully freed his kingdom from the *Chalukya* occupation and defeating *Pulakeshin II* repeatedly in the battles of *Pariyala, Manimangala* and *Suramara* pursued him right up to his capital Badami and captured it. The stupendous victory earned him the title of *Vatapikonda.* That *Narasimhavarman* was actually in possession of Badami is attested to by his inscription on a rock at Badami. Soon after this staggering disaster *Pulakeshin II* died and his son *Vikramaditya I* had to fight very hard to drive out the mighty foe and re-established his rule. He retrieved the fortunes of his family which had passed into the hands of numerous enemies including his collaterals. He took a number of years to consolidate his kingdom and finally proclaim himself as the undisputed master of his paternal kingdom. Not content with merely regaining his ancestral possessions he emulated his father in entering upon a career of wide conquests in all directions. He overran the *Pallava* kingdom at least twice. In these southern campaigns he was ably assisted by his son *vinayaditya* while his grandson was maintaing peace and order in the home province. Like his father *Pulakeshin II* who appointed his brother to rule over one of the conquered territories, viz., *Vengi* on the east coast, *Vikramaditya I* also established likewise his own brother *Dharashraya Jayasimha* in the west in the province of *Lata.*

Of the successors of *Vikramaditya I, Vinayaditya* and *Vijayaditya* deserve special mention for one outstanding achievement of theirs. Emulating their illustrious ancestor *Pulakeshin II,* they made a bold bid to conquer North India and went much farther than that renowened emperor. Lithic records go so far as to assert that they obtained the unique symbol of the *Palidhvaja* indicative of paramountcy over the entire North India. In addition to this, *Vijayaditya* pushed further north and acquired signs of the *Ganga* and the *Yamuna* which he presented to his father. The reign of *Vikramaditya II* is important on account of the repulsion of the formidable Arab invasion of Gujarat which was a part of the *Chalukya* dominions. The *Tajikas* or Arabs, according to an inscription of 739 A.D., who had already destroyed the *Saindhavas, Kachchellas, Chavotakas Saurashtras, Mauryas* and *Gurjaras* tried to attack the *Chalukya* dominions

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Śūramāra Vātāpikoṇḍa Pālidhavja Tājikas Chāvōṭaṛkas

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but were routed by *Avanijanashraya Pulakeshin,* a scion of the Gujarat branch of the *Chalukya* Dynasty.

Within a short time after it reached the height of glory, the *Chalukya* dynasty fell on evil days. The mighty *Karnataka* army which had defeated numerous powerful enemy kings was, astoundingly enough, routed by a handful of soldiers ,under the command of the able *Rashtrakuta* king Dantidurga who took possession of the major portion of the *Chalukya* dominions in 753 A. D. Within a few years, the *Chalukyas* were completely dispossessed of all their possessions by the *Rashtrakutas* who held unchallenged sway over the dominions for about two centuries till Taila II, a later descendant of the *Chalukya* dynasty, regained their empire. During the period of the *Rashtrakuta* domination the *Chalukyas* still lingered on in a feudatory capacity in different parts of the empire. The existence of a number of isolated families of the *Chalukya* stock under the hegemony of the *Rashtrakutas* is vouched for by inscriptional and literary evidence. The most prominent of these branches was of *Vemulavada* one of whose scion viz., *Arikesarin II* (941 A.D.) was, as is well known, the patron of the illustrious Kannada poet *Pampa.*

The later *Chalukya* chief Taila II who, after regaining mastery over his ancestral possessions from the *Rashtrakutas,* established himself at first at *Manyakheta,* the *Rashtrakuta* capital, and then changed his seat of government to *Kalyana* (both in the Hyderabad State). Inscriptions tell us that before he declared himself independent, he was a feudatory of the *Rashtrakutas.* Taila's title to fame rests on a number of heroic achievements. An inscription at Gadag describes his prowess as follows:- "Having at the beginning extirpated many *Rattas,* slain the valient *Munja,* taken the head of *Panchala* by the terror of his pride of arm in battle, (and) taken over the office of the *Chalukya* kingdom, king Taila rendered the whole circuit of the earth absolutely thornless for twenty-four years, beginning with the year *Shrimukha.*" The cyclic year *Shrimukha* cited here corresponds to 973 A.D. *Munja* referred to in the inscription is king *Vakpati Munja* of the *Paramara* dynasty of *Malwa.* There were constant conflicts between these two rulers. In his final expedition *Munja* crossed the *Godavari* which is said to have formed the northern boundary of Taila's kingdom but he was taken captive and executed. *Panchala* is known to have been a subordinate in 975 A. D. of the Western *Ganga* prince *Marasimha II* (of *Talakad*) who tried in vain to restore the *Rashtrakuta* monarchy after Taila had overthrown the *Rashtrakutas.*

Avanijānāśraya Vēmulavāḍa Vākpati Paramāra Pāñchālā

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The most illustrious king among the later *Chalukyas* of *Kalyana* is *Vikramaditya VI*. The famous poet *Bilhana* who flourished in his court has given a glowing description of the life and achievements of this great monarch. Numerous inscriptions of his reign found in his extensive diminions from *Simhachalam* (Vishakapatnam District, Andhra State) in the north to *Shrirangam* (Tiruchirapalli District, Madras State) in the south testify to the accuracy of the statements made by *Bilhana* about his patron. With the permission of his father (*Someshvara I*), *Vikramaditya* "is said to have repeatedly defeated the *Cholas* and plundered *Kanchi;* to have lent his assistance to the king of *Malwa* who came to him for protection to regain his kingdom; to have carried his arms as far as Bengal and Assam; (and) to have attacked the king of Ceylon." He is also stated to have defeated the lord of *Kerala,* and to have conquered *Vengi* and *Chakrakota*. He was thus a very powerful warrior who carried war into the territories of rulers not only in South India but of even those of *Chakrakota* in Mahakoshala (Bastar District, Madhya Pradesh) and of *Malwa*.

One of his acts of pride was the establishment of a new era bearing his own name in the year 1076 A.D. immediately after he had firmly established himself on the throne. This Era called *Chalukya-Vikrama-varsha* is cited in all his records instead of the *Shaka-varsha* which was (and is) in vogue in the Karnataka country. For nearly a century this era was in use in the territory of the *Chalukyas*. And *Vikramaditya VI* had a long and brilliant reign of over 50 years. None of the successors of *Vikramaditya* was as powerful as he. Consequently in 1156 A. D. one of the feudatories of the *Chalukyas*, viz., the *Kalachurya Bijjala* usurped the *Chalukya* throne and he and his descendants continued to hold it till about 1183 A.D., when the last ruler of the *Chalukya* line, *Someshvara IV*, restord the fortunes of the family by overthrowing the *Kalachuryas*. *Someshvara IV* ruled only for about six years (till about 1189) when two subordinates of the *Chalukyas*, the *Yadavas* of *Devagiri* on the north and east and the *Hoysalas* of *Dorasamudra* in the south grew powerful and occupied the *Chalukya* territories. The glorious *Chalukya* rule thus came to an end after a long period of might and fame, even though *Someshvara IV* seems to have lingered on in a corner (south-west portion of his kingdom till about 1198 A.D.

The *Chalukyas* are to be remembered not so much for their political achievements as for their contribution to Karnataka culture. Karnataka

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owes an incalculable debt to this famous dynasty. The rulers of the *Chalukya* family were patrons of literature, art, architecture and sculpture for a very long period. They were not merely passive patrons but took very keen interest in the development of the distinctive Karnataka culture particularly in the field of architecture. One of the famous styles of Indian architecture is the *Chalukyan* style, which was evolved and developed by rulers of this family.

The famous Buddhist rock-cut temple architecture of India was for the first time adapted by the *Chalukyas* in Karnataka for enshrining Hindu and Jaina deities. Of these adaptations the best known examples are the Vaishnava and Jaina cave-temples at Badami with their magnificent sculpture. An inscription in the Vaishnava cave testifies to the fact that *Mangalesha* (578 A.D.) was responsible for chiselling out this temple and dedicating it to *Vishnu*. "This temple contains admirable reliefs of *Vishnu* seated on *Ananta* and of *Narasimha*. The pillars of the verandah are decorated with triple brackets, ornamented with magnificent human figures."

Of the structural temples built of stone, mention may be made of the famous temples of Aihole, Pattadakal and Badami in the Bombay State, and Ter in the Hyderabad State for the early period. For the later period we may mention the temple at Gadag, Haveri and Lakkundi in the Bombay State and Bagali and Kuruvatti in the Bellary District (Mysore State).

"The exquisitely proportioned and magnificently situated *Malegitti Sivalaya* at Badami" is one of the finest structures of the early *Chalukya* period and may be assigned to the time of *Pulakeshin* the Great. The *Meguti* temple at Aihole is another fine specimen of the *Chalukyan* style. It is known to have been constructed in 634-35 A.D. in the reign of *Pulakeshin II* by the Jaina poet *Ravikirti*. The oldest temple at Pattadakal is that of *Sangameshvara*, and an inscription indicates that the temple was built by *Vijayaditya* (696-733 A.D.) of this family. The characteristic feature of *Chalukyan* architecture, which is the blending of the Dravidian and the *Aryavarta* styles, can be seen in the *Papanatha* temple (*Circa* 735 A.D.) at Pattadakal. The great *Virupaksa* temple (also at Pattadakal) is considered as one of the noblest structures of India. This temple was built by one of the *Chalukya* queens, *Lokamahadevi*, wife of *Vikramaditya II* (734-747 A.D.). This

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Maṅgalēśa Narasiṁha. Mālegitti Śivālaya Mēguṭi Āryāvarta Pāpanātha Virūpāksha

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fact indicates the great interest taken by the members of the royal family in encouraging and developing temple architecture. As examples of the encouragement given by this queen to sculptors, we might mention certain noteworthy facts. She bestowed the title of *Tribhuvanacharya* on the chief architect *Gunda* who was also called *Anivaritacharya* in recognition of his great skill in constructing the *Virupaksha* temple. She also presented him with a badge of honour (*Perjerepu-patta* = the fillet of pre-eminence). Further, in recognition of the skill of the builders of this temple, she exempted the entire artisan class of that district from the payment of certain taxes.

Besides the stone structures, there were also some beautiful temples of this style constructed of brick. The *Uttareshvara* and the *Kaleshvara* temples at Ter (Hyderabad State) may be cited as exquisite examples of this variety.

We have seen that towards the end of the 10th century, the *Chalukyas* returned to power; and again they gave a fresh impetus to architecture, which they loved immensely. We have excellent examples of later *Chalukyan* architecture in the temples of *Kashi vishveshvara* at Lakkundi (in the Gadag taluk of the Dharwar District), *Siddheshvara* at Haveri (Dharwar Dist.), the sixty-pillared temple at Bankapur (Dharwar Dist.), the temple of *Doddabasappa* at Dambal (Dharwar District), the temple of *Trikuteshvara* at Gadag (Dharwar District), the temple of *Mahadeva* at Ittagi (Hyderabad State), the temple of *Kalleshvara* at Bagali (Bellary District) and the temple of *Mallikarjuna* at Kuruvatti (Bellary District). The distinctive features of the later *Chalukyan* style are the typical storied tower full of ornamental detail, the turned pillar, the pretty domical ceiling, the treatment of the walls and the figure sculpture. That architecture reached its zenith under the *Chalukyas* is seen from the fact that in the later *Chalukya* period there were master architects who could speak proudly of their proficiency in various modes of Indian architecture. An inscription at Holal in the Bellary District describes one such master named *Padmoja* of *Soge* in the following terms:—'He was an adept in directing the construction of temples and mansions in the four styles of Indian architecture, viz., *Nagara, Kalinga, Dravida* and *Vesara.* He had the titles of *Kaliyuga-Vishvakarma* (the master builder of the Kali age), *Chatusshashthi-kalavidya-pravina* (expert in sixty-four arts), *Chatussha-*

Tribhuvanāchārya Anivaritāchārya Doḍḍabasappa Sōge Nāgara Drāviḍa Vēsara

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shthi prasada visharada (skilled in constructing temples and mansions of sixty-four kinds)."

The later *Chalukyan* style culminated in the wonderfully elaborate and ornamental *Hoysala* architecture which was developed by the *Hoysalas* who were the subordinates of the *Chalukyas* and who later on overthrew them. (The best known examples of *Hoysala* architecture are the world-famous temples at Belur and Halebid in Mysore State). *Chalukyan* architecture has been dealt with at some length here because it was in this field that the *Chalukyas* took very great interest and because it was under them that this great art flourished in all its glory.

Proceeding to another important cultural aspect of *Chalukya* rule we come to their love and encouragement of painting and fine sculpture. Some of the world-renowned Ajanta murals were executed under the guidance of the early *Chalukya* rulers in the 7th century A.D. Mention has already been made of the wonderful sculptures in the rock-cut temples of Badami. Some beautiful scenes from the *Ramayana* and the *Mahabharata* are carved out on the walls and pillars of the temples at Pattadakal and these are indeed fine specimens of life-like *Chalukya* sculptures of the early period. Wall-sculpture became very elaborate in the later period.

The *Chalukyas* encouraged other fine arts besides architecture, painting and sculpture. *Lokamahadevi*, one of the *Chalukya* queens already mentioned, honoured the musicians and dancers (*gandharvas*) by conferring on them a number of privileges and honours. One of these, by name *Achala*, seems to have founded a new school of dancing.

Literature, both Sanskrit and Kannada, flourished luxuriantly under the *Chalukya* rulers, some of whom were themselves eminent authors. They were also great patrons of learning and of learned men. Some of the famous literary giants of Kannada rose to eminence under their generous encouragement. Besides these Kannada giants, there were also authors who achieved great fame in Sanskrit. Of these Sanskrit writers the most noteworthy is *Ravikirti*, who composed in 634-35 A.D. the Aihole inscription containing the panygeric of the great *Pulakeshin II*. This *Ravikirti*, who was the court poet of *Pulakeshin II*, compares himself in poetical prowess to *Kalidasa* and *Bharavi*. True to his claim, the poetic skill exhibited in his only known composition (i.e. the Aihole inscription mentioned above) is of a very high order.

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Another well-known poet of the early *Chalukya* period is no less a person than the queen of *Chandradityadeva*, son of *Pulkeshin II*. This lady, whose name is *Vijayamahadevi*, is known to have composed a number of verses in Sanskrit showing high poetic merit. One of the verses attributed to her may be translated as follows :—"Not knowing that I, *Vijjaka* (*Vijayamahadevi*), am dark like the blue lotus, *Dandin* has wrongly said that *Sarasvati* is all white." This verse shows that the talented lady considered hereself as proficient as *Sarasvati*, the goddess of learning, though unlike her, she was dark in complexion. It also indicates that she was known by the name of *Sarasvati*. This is supported by a verse of the poet *Rajasekhara* who praises her poetic gifts. He says that like *Sarasvati*, *Vijayanka* (*Vijayamahadevi*) of *Karnata* was, after *Kalidasa*, the abode of *Vaidarbhi* style. That she regarded hereself as a poetess of great merit is evident from one of her verses which says that she would bow only to three poets, viz., *Brahma*, *Vyasa* and *Valmiki*, but would place her left foot on the heads of later composers.

In the later *Chalukya* period we might mention the name of the famous *Bilhana*, the chief court poet of *Vikramaditya VI*, who has sung his monarch's glory in his work *Vikramankacharitam*. During *Vikramaditya's* reign there was the famous *Vijnanesvara*, the author of *Mitaksara* "which is at present acknowledged over a large part of India and especially in the *Maratha* country as the chief authority on matters of civil and religious law."

The son and successor of *Vikramaditya VI*, *Someshvara III* was himself an author of no mean merit. He has written a work in Sanskrit called *Manasollasa*, which is a veritable encyclopaedia, dealing with polity, justice, medicine, veterinary science, alchemy, astrology, military science and rhetoric. Evidently on account of his erudition in various branches of learning he was styled *Sarvajna-chakravartin*, the omniscient emperor.

The rulers of this dynasty were among the earliest to use Kannada in their official documents, like inscriptions and to promote Kannada literary composition. The Kannada inscription of *Mangalesha* engraved

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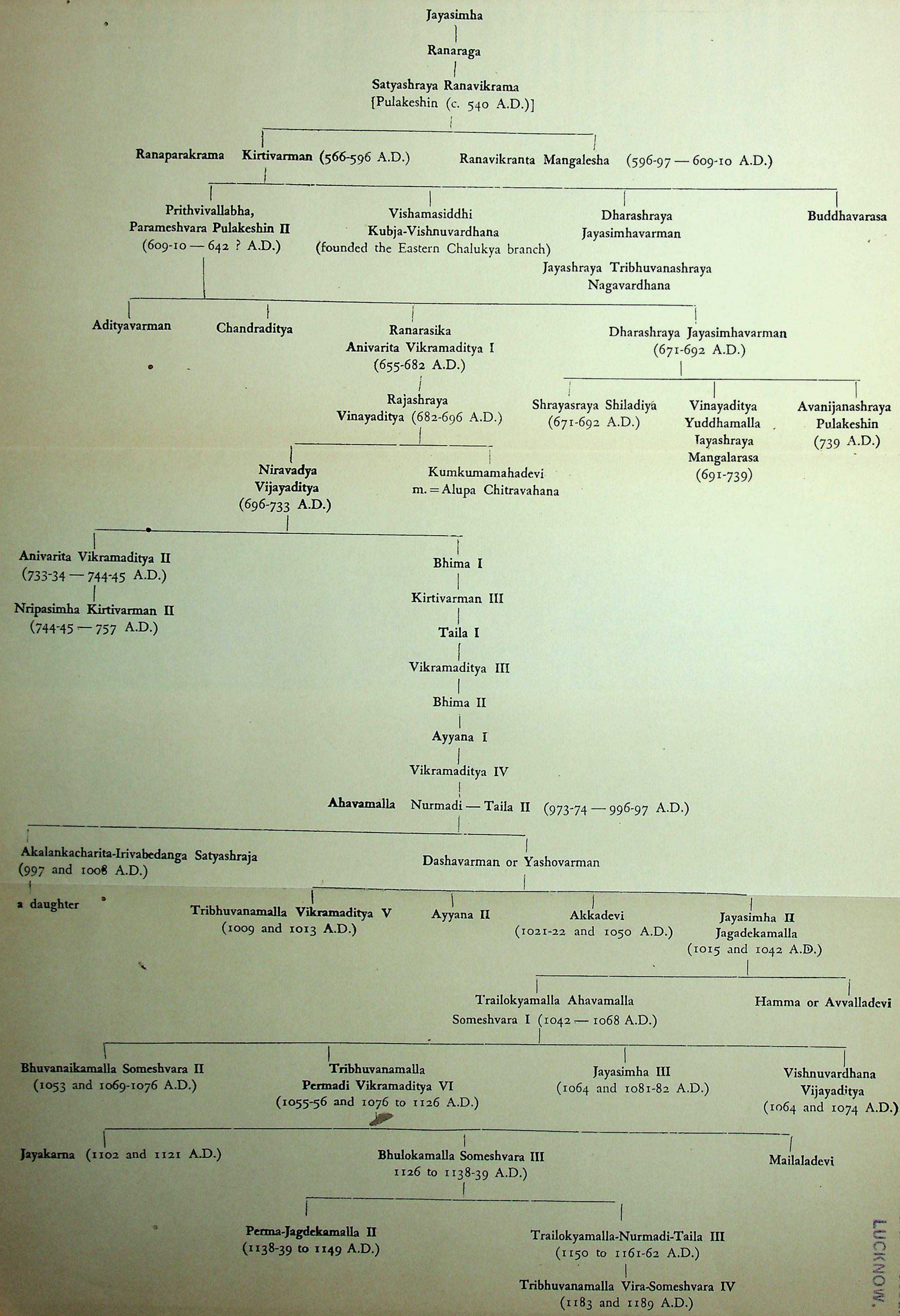
Vijjākā Daṇḍin Rājaśēkhara Vijayānkā Brahmā Vyāsa Vijñānēśvara Mitākṣara Mānasōllāsa

WESTERN CHALUKYAS.



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in the Vaishnava cave at Badami is the earliest Kannada inscription[1] so far known.

An outstanding instance of early Kannada poetry (earlier than that of *Nripatunga*) is found at Badami in a Kannada inscription, which may be assigned to the 7th-8th century. This records the eulogy of a person called *Kappe-Arabhatta* and is specially interesting because it is written in what may be called the earliest form of the *tripadi* metre, which is one of the popular metres of Kannada poetry.

The most well-known of the Kannada poets, *Pampa,* was the protege of *Arikesarin* of *Vemulavada.* Another luminary in the Kannada literary firmament, *Ranna,* flourished under Taila II and his son *Irivabedanga Satyashraya.* A third great poet, Durgasimha, the author of the *Kannada Panchatantra* was the Minister of Peace and War (*Sandhi-vigrahi*) of *Jayasimha II.* The author of *Pampa-Ramayana,* viz., *Naga-chandra* (or *Abhinava Pampa*), is believed to have adorned the court of Prince *Mallikarjuna,* the son of *Vikramaditya VI.* These poets are too well-known to need any detailed description. Besides these famous poets there was a large number of minor poets, who were patronised by the feudatories or subordinate officers of these rulers. There is also some excellent poetry, though of a conventional type, found in the inscriptions of these rulers. Even though many of these poets have not remained anonymous, no works written by them other than the inscriptions, are available to us.

What a glorious dynasty! But for a gap of 220 years (753 to 973 A. D.), when the *Rashtrakutas* were in possession of their territory, these rulers (the *Chalukyas*) held a beneficient sway over the entire Karnataka region for a period of about 400 years i.e., from 542 A. D. to 1189 A. D. And all these 400 years were years which enriched Karnataka culture beyond measure, so much so that to speak of the *Chalukyas* is to speak of cultural heritage of the Kannada people.

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1. Some scholars are of the opinion that the *Halmidi* (Mysore State) inscription is the earliest inscription written in Kannada. But I do not think that this is older than the Badami inscription of Mangalesha.

Vēmulavāḍa. Nāgachandra

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WHY SHOULD WE REMEMBER VIJAYANAGARA ?

B. A. Salatore

IN modern times we are confronted with a great problem which may be expressed thus : how best could we re-assert ourselves in a manner worthy of our great traditions and our great forefathers? To this question we have as yet not given any serious thought and, therefore, any answer. But about 600 years ago, when our ancestors were in a worse plight and were faced with the problem of virtual extinction, they rose like one man and asserted themselves for 300 years (1346-1646). Is it possible that this long period of 300 years has anything to give us by way of a message?

To answer the question, we have to understand what it was for which Vijayanagara stood. There is no doubt that in the long and glorious panorama of Indian history extending over almost 5,000 years, there are instances of revivals and re-assertions in many parts of the country. There are certainly examples of noble men and women whose love of the motherland was more intense than anything else. But it is doubtful whether, given all other conditions, there is any other period of Indian history which could be compared with the age of the Vijayanagara monarchs who held sway for 300 years in the Deccan and in the South. Their special characteristics can be understood only when we acquaint ourselves with what they did in six important spheres of public life.

We shall first deal with government. In the sphere of administration, the rulers of Vijayanagara endeavoured to co-ordinate centralisation with decentralisation without disrupting the country. We have no doubt good examples of decentralised and centralised authority in other parts of the country as well. But under the Vijayanagara rulers, there was a deliberate and an almost successful attempt for co-ordinating centralised with the decentralised authority. This explains why even

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after the terrible shock of the battle of Rakshasa Tangadi, wrongly called by the name of Talikota, Vijayanagara survived, and what is still more important, transmitted a legacy to the later Hindu rulers of the western and southern parts of the country in the matter of rejuvenating Hindu life. It would be outside the purpose of this short article to explain how the Marathas under Shivaji, the viceroys of Mysore and the Naiks of the South actually carried on the traditions of the Vijayanagara rulers. So far as administration is concerned, the monarchs of Vijayanagara successfully conducted an experiment in dealing with the question of centralisation and decentralisation of authority, which, when reviewed from a distance of 600 years, cannot fail to evoke our admiration.

In another direction too Vijayanagara opened a new chapter. This is in relation to international politics. It is well-known that her rulers had a very close contact with the Portuguese in Goa. We may even go to the limit of assertaining that when Vijayanagara fell, Goa also fell as a great international power. We do not mean to say that other monarchs in other periods of Indian history were not aware of the need for establishing diplomatic relations with foreign powers beyond the seas. Indeed, it has always been a marked feature of Indian history that India was never isolated from the rest of the world from the earliest recorded times. But what is important from our point of view is that Vijayanagara, both in its relations with Portugal and with the Muslims of the Deccan, adopted an attitude which may be labelled as broad-based and sympathetic. Notwithstanding the fact that in the battle of Rakshasa Tangadi the Deccan Sultans had united against the monarch of Vijayanagara, and the fact that Ramaraja's head was cut off by one of the Muslim rulers himself, it speaks very much for the rulers of Vijayanagara that, even after their tremendous defeat in the great battle, they came to the help of one of their former adversaries when attacked by his own co-religionists. In spite of the harm which the rulers had suffered from the Muslims in the great battle, their attitude and tolerance towards them never diminished in their kingdom. This generous outlook on the part of the rulers of Vijayanagara may be studied along with the wide cosmopolitan outlook which they maintained towards the Europeans, among whom the Portuguese were most prominent. It is a well-known fact that the trade between Goa and Vijayanagara was not only intimate but extensive. It is not so much this aspect which is significant as the one relating to an unknown feature of Vijayanagara monarchs. It may not be so well-known that it was one of the Vijayanagara monarchs who contemplated a dynastic marriage between his own family and the royal family of Portugal. That in those orthodox

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days of the 16th century there should have been even such a concept of an international dynastic alliance proves beyond doubt that Vijayanagara stood for an honest and sincere international brotherhood.

Connected with this wide international outlook is the practical expression of the Vijayanagara mind in matters of trade. We have it on the evidence of European travellers that Vijayanagara's trade extended over the seas as far as Pegu, Tenasserim and the distant islands of the southern seas like Malaya, Sumatra and the rest. Removed as we are by many centuries, we only wonder at the attempts made by Vijayanagara to foster India's foreign trade. In this connection, I may add that the memory of Krishna Deva Raya has been preserved in the traditions of Malaya.

A nation's trans-oceanic trade can only reflect its prosperous condition inside its territories. Vijayanagara stood as the embodiment of toleration. In the pre-Vijayanagara days there is evidence of religious hatred. There was fighting throughout the long history of Vijayanagara. But it is difficult to come across any serious right among the people on purely religious grounds. When, as in the early days of its existence, Vijayanagara was threatened with what appeared to be a split among the people on the basis of religion, the monarch himself intervened and appealed to the patriotism of the people to close their ranks. There is no evidence that the rulers of Vijayanagara and their subjects were ever fanatical. This toleration is perhaps the greatest gift of Vijayanagara to posterity.

What strikes one most when one reads the eulogistic accounts of foreign witnesses of the wonderful activities of the monarchs and the people of Vijayanagara is their uncommon vigour. It was an age of great physical and intellectual activity which was born out of a robustness which one cannot easily see in contemporary India. Neither the rulers nor the people of Vijayanagara could boast of an artistic skill which distinguished, for example, their predecessors, the Hoysalas of Dorasamudra. The robustness of the people of Vijayanagara is best expressed in their art which can still be seen and admired in the ruins of the great capital. It is likewise expressed in the many literary works in the Kannada and Telugu languages by authors who adorned the court of the rulers.

Finally, there was one special feature of the daily life of Vijayanagara people which has an important bearing on our present existence. It

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would not be an exaggeration to say that alone among the people of India they stood for a corporate existence in their daily life. No doubt, we are aware of village assemblies both in the history of the Tamil kingdoms and in those of the North. Likewise we have very good evidence to show that in some parts of the country, before the age of Vijayanagara, people lived in harmony. But so far as we are today concerned, we may note that in purely social matters, particularly those relating to public life, the people of Vijayanagara always acted in a spirit of goodwill and co-operation which were marked features of their existence. It is these ideals of goodwill, toleration and determination which may be said to be what we need very badly today.

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PUBLIC ADMINISTRATION UNDER THE HOYSALAS

M. V. Krishnarao

THE aim of Hoysala administration was in strict conformity with ancient ideals and was to preserve *Dharma* by punishing the wicked and protecting the good. The secret of successful government lay in the generous treatment of the people by the king and the great precaution with which he exercised his royal prerogative. The formidable opposition of powerful *Samantas* and nobles of the court, coupled with the possibility of *Janapada* turning hostile, often acted as wholesome deterrents of the abuse of kingly authority. The success of government, to a great extent depended on the personality of the king and the ease with which he carried out the behests of the Council of ministers which was a powerful institution always acting as a real check on the king. Promotion of the material and spiritual happiness of the people was the *summum bonum* of royal authority, and evidences are not wanting to testify to the great care and attention the kings bestowed in securing the accomplishment of this end.

The Hoysalas were largely indebted to the Chalukyas and the Gangas for their system of administration. The organisation of the Provincial Government by means of *Sandhivigrahi* and *Srikaranadhikari* and other officers, the employment of princes and princesses as governors, the system of transfers within the kingdom and the system of tours undertaken by them with the object of securing the integrity of power—these were some of the political practices which the Hoysalas seem to have borrowed from the Chalukyas. The organisation of the *Nadus* and the details of their administration and the official hierarchy, comprising *Nadugowda, Naduprabhu, Nadusenabova,* appear to have been the

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Śāmantas Sandhivigrāhi Śrikaranadhikāri Nādu Nādugowda, Nāduprabhu, Nādusenabōva

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legacy of the Gangas. However, a clear division of political administration tracing its source to Chalukyas and the Gangas cannot be made, though, in regard to details of administration, one can gaze their impress. As in the time of the Ganges, the king held an exalted position; his anthority was by no means despotic, for the constitution was not designed in the interest of the king, but in those of all classes. The kingship was established for the maintenance of the traditional laws of the State. The existence of tradition of good government, the opposition of *Samantas* who were left in the full enjoyment of their autonomy, the need for preserving *Dharma* and the influence of noble families on the king were some of the checks which circumscribed royal authority to a considerable extent.

One feature stands out prominently in Hoysala administration, namely, the exaltation of the Council of Ministers to a very powerful institution which acted as a very effective check on kingly authority. The development of the Hoysala territorial power was, to a great extent, due to the wisdom and sagacity and astuteness with which the *Panchapradhana,* composed of experienced old men and loyal and devoted nobles of the royal family, directed the activities of the State. Kingship was hereditary and the powers of the king were great. He represented *Saptanga* which included himself, ministers, allies, territory, fortress, treasury and the army as borne out in Vishnu Vardhana's *Saptanga* in 1125 A.D.[1] and Ballala II Pandya's sevenfold.[2] The king had the power to confer benefits and wealth on all those favourites for whom he took a great liking and this is noticed in the tutelage of *Vishnudandadipa* Chinnadandanatha's son,[3] under Vishnuvardhana, and in the performance of his *Upanayana* and his ultimate elevation to the position of *Mahaprachanda dandanayaka* and *Sarvadhikari.* He was also given the title *Immadi Dandanayaka,* a title owned only by the most famous generals of Gangaraja. Likewise there was the custom of favouring and anointing one's ministers. The investment of Bittiyanna with the title of *Mahaprachanda Dandanayaka* by Vishnu[4], the conferring of the rank of the Chief of Treasuries, at Arsikere and other places,[5] the upbringing of children and conferring of ministerial positions[6] and the grants of land in appreciation of services such as the grant by Veera Ballala to Kallurgadan[7] in *Huliyurnad* were some of the ways in which royal favour manifested itself.

Epigraphica Carnataka :

(1) CN. 145; (2) BL. 137; (3) BL. 17; (4) BL. 17; (5) AK. 71; (6) AK. 144; (7) HL. 183.

Panchapradhāna Saptānga

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The king could show great partiality to his favourites, could secure for them the highest offices in the State and make them supersede other senior officers, but imperial custom and tradition precluded the admission of such favourites to the *Panchapradhana* council, composed of the seniormost members of the departments. The *Panchapradhana* probably was known also as *Sorapradhana*[1]. The members of the Council and the king acted as a homogeneous body and exercised power compatible with their position in the official hierarchy. The king was the leader of expeditions as evidenced in Ballala I's campaigns against Savana army[2] and also of Narasimha II's against the Savanas. The king also undertook tours within the limits of his kingdom with the object of securing the integrity of his power, as also for supressing evil doers and enforcing their acquiscance of his authority. On his return from tours or from expeditions, the king always made enormous gifts to brahmins who were considered *Bhudevaru*[3]; sometimes, *Tulabhara* ceremony for victories in the battle were held when gifts were made not merely to brahmins but also to generals and other officers for conspicuous service[4]. The king was the protector too of various religious faiths that prevailed in the country as Buddhism, Jainism, Shaivism and Vaishnavism, not to speak of the multifarious minor sects, *'Chatus Samaya Samuddharana.'* The appellation that he gave to Jina as *Vijaya Parshwanatha* in honour of victory over Masana[5], the grant of lands to Jagadeshwara in the presence of the Queen Santala and Pradhanas in 1121 A.D.[6] the address of Ballala III to the heads of *Mathas* and *Sthanas* in temples situated in Virivinadu, Murasunadu, situated in Kundani kingdom, remitting all kinds of taxes[7] and the grants of land to brahmins for the prosperity of the kingdom and services amply exemplify the prevailing practice of the distribution of equal royal favour to all the faiths in the kingdom.

The State was not a theocracy and never at any time did the priestly influence militate against the right and just exercise of kingly authority; nor was the office of the priest united with the office of the ruler at any time. Though the king was the protector of faiths, he proceeded, in matters of religious disputes and disputations, with the greatest care and circumspection; for he was fully aware that any predilection to any particular faith and the consequent royal favours would seriously cloud his sense of catholicity and undermine the very basis of society. He was also apprehensive that persecution of the adherents of other faiths would seriously jeopardise his own position, for the constitution was devised with the object of maintaining universal *Dharma* and any infringement

(1) Cm 260; Ci 72; (2) Dj 25; (3) A.K. 102, 108; (4) Cm 161; Ck 144; (5) BL. 124; (6) Cn. 260; (7) XI Bn. 51 CB 20.

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of religious liberty in any way would turn out to be a menace, as the people were keenly susceptible to a religious life according to their own notions and customs and would not, therefore, tolerate any infringement of their liberty in that domain.

This accounts to a large extent for the religious toleration that obtained in the period, perhaps dictated more by inward choice than by political expediency. But the adoption of priests as spiritual *Gurus* and listening to their advice, both in spiritual and temporal matters, was also a common practice, and every king, as in the time of the Gangas, resorted readily to his spiritual preceptors for advice and consolation. Priestly influence was considerable as can be gleaned from the inscriptions which speak eulogistically of *Rudrashakti, Rajaguru* of Somadeval and Narasimha II, of Vamashaktideva well-versed in Vedanta, logic and other sciences, of the *Rajaguru* of Vira Ballala II[2]. They were at times even invested with the power to command kings. According to one of the inscriptions, Vishnu gave his own country to brahmins and the gods, and himself ruled over the foreign countries won by his own sword.[3] Sometimes, important religious disputes were decided by them.[4] The kings of Gangavadi patronised all religions. The Ganga kings Vishnugupta and Shripurusha were followers of Vaishavism. In the ninth century A.D., Devalabbe, the Nolamba Queen constructed a Vishnu temple at Koravangola.[5] Chalukya kings also constructed Vishnu temples in Belgami and some of them were dedicated to Narsimha.[6] The *Mattapattideva* and *praneshwara* and other shaiva temples were constructed in 250 A.D. at Malavalli and Talgunda in the Shimoga district. The *Nandishvara* temple in 900 A.D. at Avani, the *Rameshvara* temple at Narasamangala in 900 A.D., the *Kalleshvara* temple at Aralaguppe in the Tumkur District were all Rashtrakuta monuments. The later Chalukyas built in 1095 A.D. the *Tripurantakeswara* temple at Belgami and *Panchayatana* temple with Shiva, Parvati, Vishnu, Surya and Ganesh images—at Shringeri. The Gods *Surya* and *Shanmukha* and the *Saptamatrikas,* and *Kartikeya* were worshipped by Kadamba kings.[7] A *Shanmukha* temple on Kumaraswami Hill near Sandur was built by the Rashtrakuta Krishna III.[8] The ninth century was also marked by the construction of temples dedicated to manifestations of *Shakti* in different parts of the country; the *Kolaramma* and *Sapta matrika* temple at Kolar, *Kalikadevi* at Belgami, *Nimbajadevi*

(1) AK. 108. (2) Sk. 105. (3) Hn. 119. (4) E. C. II. Sp. 349. (5) E. C. VII intro p. 46, Sk. 170. (6) E. C. VII Sk. 131, MAR 1929 No. 55. (7) E. C. VII Sk. 74 of 1010 A.D. (8) MAR. 1935-36.

Tripurāntakēśwara Panchāyatana Kōlāramma Nimbajādevi

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at Halebid and *Bhagavati* at Marase were some of the most important ones.[1] The rulers of Mysore worshipped Shiva and Vishnu and were devout followers of Jainism. Vishnugopa was a Vaishnava, while his son Madhava was a Shaiva. Amrita and Shripurusha were Vaishnavites, but Shivamara I followed Jainism.[2] The Kadamba kings set up Vishnu and Shiva temples in eighty-four cities.[3] *Ereyaganga* Kadamba had the title of *'Hari-pada-Sarasiruhottamsa'*.[4] *Chaityas* and *bastis* also were built along with temples built for Vishnu and Shiva. *Bhuvana Gandhavarana* temple and *traipurushadeva* temple at Aumgere, *Sambhucarana* temple at Mudaligere, *Jalashayana Tirtha* at Kolvage, *Tribhuvana Tilaka Jinalaya* and *Maha-shrimanta Basadi* at Pongunda, as well as the temples of *Bhattari Vinayaka, Keshava, Aditya* and *Siddeshvara* were erected during the tenth and the eleventh centuries.[5]

The Hoysalas, like the Rashtrakutas, the Chalukyas and the Gangas, were also followers of Shaivism and Vaishnavism. Vishnuvardhana's father, Ereyaganga was *Shrivara Padma Bhringa;* Ereyaganga's son Ballala I was spoken of as *Maheshvara Samayadhara.*[6] *Narasimha* and Ballala II were protectors of *Maheshvara Samaya* and were also designated as *Vaishnava Chakravarti.* Vishnuvardhana's grandfather used the title of Vishnu[7]; and *Kulottunga* Chola was known as *Saptama Vishnu Vardhana.*[8] Inscriptions testify to the Hoysala rulers erecting Shaiva, Vaishnava and Jaina temples and offering worship to *Acharyas* of the different creeds prevalent in the country.

Vishnuvardhana worshipped a Jaina Guru, *Shripala Traividyadeva* in 1115 A.D., nine years after the alleged conversion to Vaishnavism. He also made munificent grants to Jaina temples are received *Sese* and *Prasadams* from Jaina priests.[9] Likewise Santala Devi, the daughter of Marasinga, a Shaiva, built the Rameshvara temple at *Esapura* and the *Dharmeshvara* temple at *Grama* and made grants of land to that temple in 1123 A.D. and came to be known as *Dharmeshvaralabdha varaprasada.* She worshipped *Parvati* and built *Kappe Channigaraya* temple at Belur and participated in the consecration of the *Keshava* temple; and she is described in an inscription as *'Nagraja Nandana Padaravinda Vandana*

(1) E. C. X Kolar 106, 116; E. C. VII, Sk. 133 of 1131 A.D.; E. C. V, Belur 92 of 1192, M.A.R. 1929, p. 106. (2) M.A.R. 1911, p. 32, E. C. X Malur 72. (3) E. C. VI, Sk. Narpur 103. (4) M.A.R. 1939, p. 149, 151. (5) Bombay Karnataka Inscriptions, Vol. I, p. 21, 101. (6)E. C. VI, Tk. 76. (7) M.A.R. 1934, p. 92. (8) Ep. Indica XXII. (9) E. C. V Belur 92; Channaryapatna 149.

'Hari-pāda-Saraśiruhōttamsa' Gandhavāraṇa Śambhuvāraṇa Bhattāri Śripāla Prasādams Pādāravinda

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Vardhita Nande,' and also as *Sakala Samaya Rakshamani.*1 Santala built *Savatigandavarana* basti at Sravanabelagola under the instruction of her Guru *Prabhachandra* and her Jaina mother *Machikabbe* and earned the title of *Jinasamaya prakashi.*2

The Hoysala Kinks were not followers exclusively of the Vaishnavite religion as has been erroneously made out by the zealous and devout followers of Ramanuja after the so called conversion of Vishnuvardhana to Vaishnavism. The rulers respected all religions and worshipped the Gurus of the different religious orders established in the country. *Samantas* as well as the rulers assumed the title of *Chatussamaya-samuddharana,* referring to Buddhist, Jaina, Shaiva and Vaishnavite religions.3 Vishnuvardhana is described as *Mukunda Padaravinda vinoda* and *Chatussamaya Samuddharana* in some inscription.4 The profession of faith of the Hoysala rulers was one of beneficent ecclecticism, that of regarding all religious as equally divinely inspired revealing in a diversity of ways the manifold manifestations of the metaphysical substance. Their philosophy was that, just as water, though of one substance, is used under different names, so one is the divine essence, but is served under many modes of life.5

" एकमेव पयस्तत्त्वं नानानामानिषेवितम् ।
तथैकं देवतातत्त्वं नानाश्रमनिषेवितम् ॥ "

An immortal verse illustrating the unity of all religions, adorns one of the walls of the Belur temple. The verse is as follows :—

" यं शैवाः समुपासते शिव इति ब्रह्मेति वेदांतिनो
बुद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैय्यायिकाः ।
अर्हन् इत्यथ जैनशासनरताः कर्मेति मीमांसकाः
सोऽयं वो विदधातु वांछितफलं त्रैलोक्यनाथो हरिः ॥ "

Queens :

The king had several wives of whom one was designated as *Patiadarasi.*6 Dynastic marriages with a view to reinforcing power and extending territorial limits were naturally resorted to because of the

(1) E. C. V Hassan 116; Belur 58; MAR 1921. (2) E. C. II S. B. 13; 143. (3) E. C. XII, intro p. 9. (4)E. C. II, S. B. 143 of Shaka 1045, Cm. 160; E. C. XII Ch. 14; E. C. XI Ch. 21. (5) E. C. VII Sp. 103, Balgami, 1149. (6) AK. 193.

Rakshēmaṇi Savati gandhavāraṇa

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immense gain that was associated with it, and this led to the increase of a large number of consorts to the king and to the establishment of a separate harem department with a minister at its head, *Maneveggade*. *Eriyanganga's* marriage with the Chola princess *Echchaladevi* and with *Mahadevi* daughter of *Irukapala*, younger brother of the Pandya king of *Uchangi*,[1] Vishnu's marriage with *Bommala Devi* and *Rajala Devi* of Pallava lineage,[2] Narasimha's harem of 384 'well-born' women representing different races, as Andhra, Simhala, Karnata, Lata, are some of the instances which exemplify this tendency. The queens of the Hoysala kings often held positions as exalted as that of a *Mahasamanta*, and worked with the official hierarchy of ministers and advisors; the favourite queens were so powerful that sometimes they even determined royal policy. The chief queen had as her insignia the white conch, the white umbrella and the golden rod and the *Chamaras*.[3] Santaladevi, the chief queen of Vishnuvardhana, though not in charge of any particular province, was always associated with the king in administration and with the *Pancha Pradhanas* when making grants,[4] Bommaladevi, who became *Periyarasi Patta Mahadevi* after Santala's death, ruled *Asandinadu* 500 and *Nirgunda* 300.[5] Bommaladevi, one of the queens of Vishnu, had the horse training school under her control.[6] The queens had their share in promoting the prosperity of the kingdom by enlisting the services of able chieftains to the royal cause and strengthening it by marriage alliances with the royal family itself. *Keleyabbarasi*, queen of Vinayaditya, brought up *Mariyane Dandanyaka* as though he was her younger brother, got him married to *Dekavva*, and conferred on him the lordship of *Sindhegere* in *Asandinadu*. The subsequent history of the Hoysalas after Vishnuvardhana amply bears out the devoted attachment and sacrifice of the *Mariyane* family for the Hoysala kings acting as generals and ministers and strong supporters, for generation.[7]

The queens of Ballala II were capable administrators and warriors. *Umadevi* accompanied her lord on his expeditions to the north and actually took part in the raids organised against *Mallidevarasa* of Belagutti who had rebelled after the death of his father *Ishvaradevarasa*.[8] She governed *Dwarasamudra* and carried on the administration while the king was out on an expedition. *Abhinavaketaladevi*, queen of Ballala II, ordered the *gowdas* and *setties* of Kundavada to establish Wednesday

(1) AK. 102. (2) Ng. 3. (3) GB. 13. (4) Cn. 20. (5) Ak. 18, 32, 124. (6) Ak. 58. (7) Cn. 157, 158. (8) HL. 28, 37, 38, 40.

Irukapāla, Lāṭa Mahāsāmanta, Chāmaras Asaṇḍināḍu Kuṇḍavāḍa

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fairs in that village.[1] During the reign of Narasimha II, in the years of 1224-27 A.D. when *Umadevi* found that two temples could not pay taxes to the Government even from the funds allotted for the *Amritapad,* and had, therefore, suspended temple service, she organised the allotment, withdrew all the *Vrittis,* associated with the temple and granted to other brahmins who could pay *Siddhyas* (taxes) and two and a half *panas* per *Vritti* to the temple.[2]

The queens were also great builders of temples and were renowned as munificient donors of land. Santala Devi built *Savati Gandhavarana Basti* at Belgola and granted a village of *Mothenahalli* and a garden of 50 *Kolagas* of wet land in the middle of *Gangasamudra* in 1131 A.D.[3] Because of the development of the harem, and the consequent increase in the influence of the chief queens on their husbands, separate establishments to serve the queens and their paraphernalia came to be established. The queens had their separate establishments with a *Shrikarana* to assist them as seen in *Padmala Mahaladevi,* queen of Narasimha II, in 1206 A.D. having *pergade Nayanna* as a *Shrikarana.*[4] The two other important officers associated with the harem were the *Pasayita* or *Mahapasayita,* described variously as the "Receiver of boons", as the "Master of Robes",[5] and *Antapasayata,* connected with the *Antahpura* of the Palace.[6] Duties of governing certain parts of the country were sometimes associated with the office of Mahapasayata, revealing partly the great confidence which the king had with that officer and the influence which the queens occasionally brought to bear on their husbands. The disturbed state in a district which required the strong and compelling hand of a trusted servant of the royal family often led to *Mahapasayatas* being associated with the governments of such districts. The selection to this important post was confined to any particular caste, or exclusively to members of the noble family, for sometimes the brahmins held the post[7], as well as others, as seen in one *Billa Madayya,* son of a barber *Mukagowda* being a *Mahapasayata* in 1194 A.D.[8]

Among the other important officers of the palace was the *Dwarapalaka,* variously known as *Padiyara, Hadihaya* or *Hadihara.*[9] He was the superintendent of the guard at the gate of the palace, the selection to that

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(1) Dh. 105. (2) MAR 1926, No. 6, BL. 182. (3) E. C. II S. B. 43. (4) Sk. 87, Gb. 11. (5) BL. 25, Ak. 138, 69, Cn. 210. (6) Cn. 210. (7) Tp. 38. (8) Mg. 5. (9) KD. 99, 100, 101; Tp. 123.

Paṇa Pāsayiṭa Mahāpāsayita, Antapāsayata Mūkagowda Dwārapālaka, Paḍiyāra, Haiḍihāra

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post being again open to all classes. *Sejjevalla* was the superintendent of the sleeping apartments.[1] The betel-carrier, *Hiriya hadapada* was another important officer of the palace. *Maneya mantri, Manetanadhikari* were other officers meant for the place exclusively.

Kumara :

The position of the *Kumara,* or *Yuvaraja* as among the Gangas and the Chalukyas, was deemed very important and he was invariably associated with the king in government and was often represented as himself performing all the functions of royalty. He was often associated with the *Panchapradhana* to gain experience of the administration and was invested with the office of the governor of a district so that he might learn the arts of diplomacy and statecraft and bring to bear the rich and valuable experience he gained thereby, on the administration of the State, later. Ereyanga, son of Vinayaditya II, not only remained Yuvaraja for a very long time, but also as his father's representative, helped Chalukya Vikramaditya VI against his brother Someshvara and even assumed the pompous titles of *Mahamandaleshvara Tribhuvanamalla* and *Malerajaraja.* Vishnu crowned Narasimha as Yuvaraja at his birth and associated him with government. Likewise, Kumara Ballala Deva was ruling the country under his father in 1129 A.D.[2], Ballala II, in the time of his father, was ruling the country with *Mahadeviyarasi* and he led a northern expidition, conquered Uchchangi, and assumed even the titles *Giridurga Malla* and *Sanivarasiddhi,* during the life time of his own father and before his own coronation[3], perhaps the only instance of a Yuvaraja rebelling against his father, among the Hoysalas.[4] Narasimha II became Yuvaraja when still a boy of 13 years and was transferred to the north and placed under the direct superintendence of his father. It was during this period of Viceroyalty that he carried on a great struggle, a policy of expansion, in the north beyond the Tungabhadra and the Sharavati, and, in his policy of expansion in the south, he released Rajaraja III in 1229, placed Virasomeshvara as Yuvaraja at Konnanuru, and protected him against the Pandyas and the Kadavas.[5] Ballala II as Yuvaraja also took part in the government, and his son Ballala IV was sent on a very responsible diplomatic mission to Delhi from which he returned in 1338 A.D.[6] Sometimes, when two sons were born to two different queens, the kingdom was divided between them as can be gauged from the division of

(1) Neminatapurana by Nemichandra. (2) Mg. 22, *Rajyam geyyutire.* (2) Tp. 91, Bl. 118; M.A.R. XLI. (4) Hn. 154; BL. 86. (5) NJ. 36. (6) E. C. IV Intro. 22.

Manetanadhikāri Kumāra Malerājarāja Sanivārasiddhi

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Hoysala dominion on the death of *Bijjalarani,* and Ramanatha, son of Devaladevi.[1] This division of Hoysala power led later on to an internecine struggle between Narasimha in charge of ancestral kingdom and Ramanatha and his son Vishvanatha in charge of the Tamil districts —a struggle that consumed the resources of the empire and ultimately prepared the way for its dissolution.[2]

Panchapradhana Council :

Long established custom had recognised the constitution of a council to help the King, composed of members of noble families with great administrative experience, wisdom, integrity of character, devoted and unsullied loyal service to the royal family. The necessity of a council of such *Amatyas* for purposes of consultation in matters of administration and foreign policy was a *sine qua non* of Aryan kinship though the number composing it varied according to the exigencies of circumstances. One of the conspicuous features of Hoysala polity was the organisation of a Council of five ministers whose appointment depended on merit and continued for life. Evidences are not wanting to indicate the existence of such a Council in the Ganga period. But it was more clearly defined in its functions and importance during the time of Hoysalas and it consisted of five, *Pradhanas,* the *Sandhiviraghi, Shrikaranadhikari, Hiriya bhandari, Senadhipati,* and *Mahapasayata* and the inscriptions of 1120-39 A.D. make mention of Davappa as a Councillor; *Hunisemayya* as *Hiriya sandhivigrahi;* Tantripala Sovanna as another member of the Council; Bittiyanna, brother of Hunisa, succeeded him after his death as *Sandhivigrahi;* Kesiyanna and Chamiyanna, Garudas of Vishnuvardhana also found their place in the Council; Hullayya was *Hiriya bandhari* and inscriptions mention of Sunvayya as *Mahapasayata;* and Nayanna as *Shrikaranadhikari* and *Sarvadhikari.*

Inscriptions notice these men as continuing in office and being succeeded either by their brothers or by their sons and other near members of the family in office for generations. The office of *Sandhivigrahi*[3] was an ancient one and was associated with that of the arts of peace and that of war, an office which was sometimes combined with that of a *Senadhipati* or a governor as gleaned from an inscription which speaks of one Pochimayya in 1063 A.D. being not only a *Sandhivigrahi* but also a *Hiri-*

(1) E. C.. IV, Intro. 22. (2) Cn. 206. (3) Kd. 161, Avara Samasta Vyavahayakkum.

Bijjalarāṇi, Panchapradhāna Amātyas Sandhivigrāhi, Srikaranadhikāri; Bhāṇḍāri, Senādhipati; Sarvādhikāri

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ya dandanayaka for all the affairs of the Hoysalas kings.[1] Sometimes this office was associated with that of the *Sarvadhikari,* for Devappa Hariyappa, the *Sandhivigrahi* of Ballala III was also a *Sarvadhikari* of *Hadvalike nadu* in the north in 1309 A.D.[2] Evidences are not wanting to testify to ministers who were not *Sandhivigrahis* being eulogised for diplomacy and tact, in declaration and suspension of hostilities or peace; this is noticed in *Amriteshvara Dandanayaka* in 1196 A.D. being called "A mirror in which the circle of clever ministers might daily view the art of making peace and war and of promoting destruction, alliance or dissension *"Sandhi Vigraha Yanasana Samshraya Dvaidhibhava bhavita prayoga."*[3] The *Lekhaka*[4] too, was expected to be well-versed in all languages and *lipis* and in revenue, expenditure, and state policy. This office was sometimes attached to *Sandhivigrahi.* These circumstances bear out amply that the office of *Sandhivigrahi* was not a clearly defined one and had lost much of its original significance and had come to be associated, without denoting any political authority with other important members of the Council. It is not improbable that this great office was gradually narrowed down to that of the humble office of a *Lekhaka* and was completely abandoned during the reign of the Vijayanagar kings. Likewise, the title *Sarvadhikari,* which was bestowed on officers for conspicuous service and merit, did not carry with it any definite powers and privileges; on the other hand, this title, which was conferred not only on governors[5] but also on other heads of the departments[6] connoted merely the work of the *Adhyakashas* or *Adhikaris* of particular departments.

Shrikarana Sarvadhikari and *Bhandari* were two ministers whose functions were farely well-defined in the Hoysala period. The *Hiriyabhandhari* was expected to have a knowledge of the several items of the treasury, the goods to be taken into the treasury, to be conversant with the accounts of expenditure and administration and to maintain a general superintendence of all the treasuries in the kingdom. The distinction of the lives of *Mariyane Dandanayaka*[7] and *Hullayya* and others, signify the importance of this function. There were numerous treasury centres *Bhandhara Vada Durgal,* besides the capitals like Arsikere, Halakuru and Lokki.[8] Each of these treasuries had a *Bhandhari* who was the head of the department at that place. There was also a *Shrikaranadhikari* attached to it; and inspectors of jewels were separately appointed and placed in charge of jewels and precious stones and they were known as *Manikya*

(1) Kd. 101, Avara samasta Vishayakkum (2) Sh. 19. (3) Tk. 45. (4) Abhillashitartha Chintamani, Bk. II, 128-32. (5) Bp. 8, Sk. 105. (6) Cm. 160; E. C. II Sb. 240, 349. (7) Ng. 34. (8) Ak. 71, 79, 99; Cn. 104.

Dvaidhībhāva Bhāvita Vāḍa Māṇikya

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Bhandhari.[1] There was also a treasury for the army, where robes, sticks, medicines, and other things of practical utility for the army were kept, and the officer in charge of Army Commissariat was known as *Pattisa Bhandhari*.[2] There were, besides these officers, treasury inspectors or superintendents—*Khoshadhyakshas* and *Manikyabhandharada Adhyakshas*.[3] Though a separate treasury was created and officers with a distinction in knowledge of accountancy and revenue matters were appointed, the general supervision of the treasury and strict invigilation of the work of the treasury were associated with the office of *Rajadhyaksha Heggades* of the place, and as such they were known also as *Bandaravada Adhipar*. If the *Hiriya bhandari* was in charge of the treasury, the superintendents of the Accounts Department was *Shrikarana Sarvadhikari* who had under him *Shrikarana Heggades* with jurisdiction over districts and responsible for work to their immediate superior who was the governor of the place. There were also accountant clerks called *Ganakas*.[4] who could be promoted to the position of a *Shrikarana* for honesty and devoted service[5] and even to the position of the *Bhandhari* of the local treasury.

There was a clear demarcation of the functions of the *Hiriya bhandari* and *Shrikarana Sarvadhikari;* both constituted two important members of the *Pradhana Council*. The divorce of control over revenue collection, and taxes, customs, precious stones, from that of the Accounts department, which was expected to maintain *Kaditas* with a meticulous entry of revenue and expenditure, is a glowing tribute to Hoysala administrative acumen; for this made corruption and misappropriation of the State Revenue for personal aggrandisement impossible. It is perhaps with the object of ensuring the integrity of public service and purity of purpose and the development of a faithful and devoted and unblemished service to the royal family that the polity gradually came to define the functions of these two ministers as independent of one another though, for purposes of political convenience, they could have been combined in one office. Secondly, the organisation of the *Panchapradhana Council* under the early Hoysalas was the inevitable outcome of the continued influence of a few noble families, who, in association with the princes brought about the development of Hoysala power. As long as Hoysala power had not developed into that of an Empire, so long the polity was dominated by a few noble families who carried on their traditions of loyalty and devotion to the royal family for generations. So great was the impress that these left on the administration of the State that there

(1) Sb. 263, 333; Cm. 78, Kd. 148. (2) Ak. 141. (3) Cn. 203. (4) BL. 114. (5) Ak. 71.

Rājādhyakṣha Kaḍitas

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gradually grew into vogue, the custom of hereditary succession not only with regard to high and exalted offices but also to lower and humbler offices.[1] But it is remarkable that the practice of hereditary succession was never allowed to interfere in the appointments to the *Panchapradhana Council* which was always a symbol of purity, justice, conspicuous service, and devotion. As the work of consolidation was a corrolary to conquests that the early Hoysalas made, and great wisdom and sagacity and astute policy were required for the work of reorganisation and rehabilitating newly-conquered territories, naturally the offices of *Bhandhari, Sandhivigrahi* and *Sarvadhikari* came to be invested with great power and importance. When the Empire was a *fait accompli* and when the later Hoysala kings, with a marked prediliction for war, ceaselessly launched upon a career of conquests, military governors, *senadhipati* and even *Mahapasayata,* superseded in importance the other members of the Council; with the result the purity of the *Pradhana Council* maintained so far, by a scrupulous regard for *Dharma* and humane administration, came to be vitiated by military lust and a desire for mere military aggrandisement.

The king and the *Panchapradhana Council* composed of members of noble families with vast administrative experience formed the most powerful institution in domestic matters and foreign policy. The king, during the early stages of Hoysala sovereignty, depended in all administrative matters of counsels of wisdom given by the *Pradhanas.* Most of the grants that he made had the approval of the Council.[2] The Council with the king also constituted the highest Court of Justice in important cases.[3] The ministers accompanied the king on all his tours and expenditions and even administered the kingdom during the minority of the sovereign. There is reason to believe that in the first two or three generations of Hoysala rule, the ministers constituted a powerful body and had the difficult task of reconciling the will of the king to the wishes of the people, for often, popular opinion exonerated the king and held the ministers as responsible for the mismanagement of the State. The *Panchapradhana Council* is mentioned as all important in 1120 and 1139 A.D. and again in 1182 A.D. as settling a dispute about the delimitation of boundaries between *Gangamandala* and *Nolambavadi.*[4] But the beginning of the 13th century which synchronised with the reign of Ballala II and the unprecedented growth of kingly power witnessed the gradual decline of Consular authority, with the result the inscriptions of a later

(1) Cm. 160, 161; Ng. 32, BL. 114. (2) Cn. 260, 199, Nag. 3; Hs. 137. (3) Ci 72, 73. (4) Ci 72, 73.

Nolambavāḍi

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period merely indicate a powerless Council existing for purposes of mere fatuous consultation.[1] Probably, in the dark days of the Hoysala period it came to be displaced by powerful generals who constituted a sort of military dictatorship with the king as their head.

A reiteration of the fact of the great importance in Hoysala history of the *Panchapradhanas* is necessary, lest we should lose sight of its contribution to the development of Hoysala hegemony of the Deccan. The period between the tenth and the thirteenth centuries was one of great political confusion; and several forces were at work to evolve out of chaos, a consistent scheme of Government in strict conformity with ancient traditions, laws and regulations pertaining to administration. This state of affairs challenged the finest in human character and culled out the best faculties which could be devoted to a laudable effort at reconstruction of the State. Such of those who had ability, military acumen, commensurate with the great task that was awaiting fulfilment, constituted a close oligarchy and assisted one among them in wiping out alien domination and building up a new state. When the kingdom was founded, this oligarchy continued to be its bulwark; and ministerial authority which was vested in them became a closed preserve zealously guarded and transmitted intact from generation to generation. Certain families as those of *Gangaraja*, his eldest son *Boppa*, his nephew *Echraja*[2] *Narasimha's* generals *Chokkamaiyya, Halla, Bittiga, Ballala's* favourites, *Lakshma*[3] *Amara* of *Vaji* family, *Chandra Mouli*, minister of Ballala II, handed down hereditary prerogatives to their successors, who in their turn, transmitted these to their successors richly consolidated by their newly acquired titles and privileges. As the situation demanded the highest talent in the management of the State, it was incumbent upon the noble families to maintain proficiency in arts and sciences of government, trade and commerce, and other activities associated with public life, unimpaired. They constituted an aristocracy of intellect in which wealth and talent were harmoniously blended for the service of the State. They were required to be proficient in the four tests of character, namely, loyalty, disinterestedness, countenance and courage. Magnanimity of temper, generosity, keen solicitude for learnning and material and spiritual needs of the people, besides profondity, religious zeal, were some of the traits which characterised the ministers, and inscriptions mention these in praise of this oligarchy.

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(1) Dg. 25; (2) Cn. 244; (3) BL. 112.

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KARNATAK EPIGRAPHY

G. S. Gai

THE epigraphical wealth of India is very great indeed and Karnatak has no mean share in this rich heritage. The inscriptions constitute the most important source for reconstructing the past history of our country. As they are handed down to us in the form of original documents, their evidence is most reliable. There are exceptions, however, in that some records turn out to be spurious and the information in others may not be historically true. In order to get a connected and logical account of facts, a patient study of a number of records has to be undertaken.

Inscriptions are mainly of two kinds—stone and metal. They are engraved on rocks pillars, slabs, pedestals of images, ceilings and walls in the temples. Of those on metal, copper-plate inscriptions are very common. These copper sheets vary in size in different periods and in different parts of the country. The plates of the early period are fewer in number and smaller in size. Later on, the size and the number increase. The set of *Tiruvalangadu copper-plates* of the Chola King *Rajendra Chola I* (11th century A.D.) consists of thirty-one copper sheets and weighs 200 lbs.[1] This is considered an epigraphical curiosity. As regards the method of engraving, the inscription was first written out with some kind of paint and was then engraved by the sculptor. This is proved by the discovery of Kasia copper-plate inscription of the 5th century A.D.[2] which is partly engraved, the remaining portion being left in some kind of ink.

The edifice of Karnatak history from about the 5th to the 16th century A.D. rests entirely on the inscriptions brought to light so far. These

1 *South Indian Inscription*, Vol. III, No. 205, pp. 383 ff.
2 *Archaeological Survey of India, Annual Reports*, 1910, pp. 76 f. & Plate

Tiruvālaṇgāḍu

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records have been published in the volumes of *Epigraphia Indica, Epigraphia Carnatica, South Indian Inscriptions, Mysore and Hyderabad Archaeological Reports* and in the publications of the Kannada Research Institute, Dharwar. The inscriptions enable us to trace an almost unbroken genealogy of Karnatak dynasties—the Gangas, the Kadambas, Early and Later Chalukyas, the Rashtrakutas, the Kalachuris, the Yadavas of Devagiri, the Hoysalas, the Vijayanaga Kings—and also of the various feudatory kings. We owe our knowledge about these to the patient and devoted labours of a few scholars who have worked in the field during the last seventy years or so.

Besides being the main source for reconstructing the political history, the inscriptions have proved very valuable for understanding the social, religious, economic, geographical and administrative conditions. The discovery of the Ashokan edicts at Maski, Kopbal, Brahmagiri, Jatinga, Rameshvar and Siddapur in Karnatak shows that this region was included under Ashoka's administration. The later records of Karnatak supply us with a detailed list of the designation of officers like *mahamatya, mahamandaleshvara, mahasamanta, sandhivigrahika, dharmadhikaranika, rashtrapati, vishayapati, mahaprachandadandanayaka, nadagavunda, nadapergade, manevergade, surika-vergade, bhandagara, urodeya, senabova, karanika* and others. The territorial units under some of these officers were *mandala, rashtra, vilshaya, janapada, desha, nadu, bada, kampana, ur, palli, grama* etc. The mention of the numerous administrative officers and units in the records testifies to the practical application of the theories of administration found in ancient texts on Indian polity like the *Arthashastra* and *Shukraniti.*

For the ancient geography of the country, we are mostly dependent on the epigraphic records. The ancient geographical division of Karnataka like *Banavase* 12,000, *Gangavadi* 96,000, *Panunugal* 500, *Puligere* 300, *Belvola* 300, etc. are known from inscriptions. Banavasi was called Vaijayanti, *Panungal* i.e. modern Hangal, was known as *Panktipura* and Pattadkal as *Kisuvolal* in ancient records. The records furnish abundant material for the historical study of place-names in Karnatak. It is interesting to note that in the 12th century A.D., Dharwar was a small village called *Daravada* included in the *Kundur* 500 division.[1] *Kundur* is the ancient name of modern Narendra which is about five miles from Dharwar and which is now only a very small village in Dharwar division.

(1) Epigraphia Indica, Vol. XIII, p. 308.

mahāmātya, mahāprachaṇḍadaṇḍanāyaka, nāḍagāvuṇḍa, nāḍapergaḍe, ūroḍeya, bāḍa, ūr Gañgavāḍi Pānuṅgal Dāravāḍa

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Some records inform us of the existence of educational institutions in ancient Karnatak wherein provision was made for higher studies. Balligame (Mysore) and Kadalevada (in Singadi Taluk, Bijapur District) were known as *Ghatikasthana,* i.e. a seat of the university, in the 11th and 12th centuries A.D. Detailed information about a big institution of higher learning at Salotgi (Indi Taluk, Bijapur District) in the 10th century A.D. is furnished by an inscription of the Rashtrakuta King *Krishna III* found at the place.[1] This college was established by *Narayana* who was the king's chief minister. The record states that the institute attracted students from far and wide. Twenty-seven boarding houses were necessary to accommodate the students. The chief of the village made a grant of about 2,500 acres of land for the establishment of this institution. It is also stated that 250 acres of land were granted to meet the salary of the principal and that about 60 acres of land were donated to defray the lighting charges. It is also interesting to note that the inhabitants of the place had agreed to feed as many students and teachers as possible at the dinners given on the occasion of marriages and other ceremonies and to pay some money to the college on such occasions.

Some of the social customs are revealed by the study of the inscriptions. The memorials known as hero-stones (*Vira-gals*) and *Sati* stones are found in large numbers in Karnatak. A hero considered it an honour to sacrifice his life for the sake of his master or for the sake of defending his village when attacked. The institution of *sahagamana* (immolation of the woman on the pyre of her husband) was quite common. The custom of honouring the dead heroes was very much in vogue in ancient Karnatak. The inscriptions found on some of these hero-stones and *Sati* stones help us to know in whose memory they were set up, by whom and on what occasion. Construction of stone structures was also in vogue. A stone inscription from Kavajageri in Ron Taluk, belonging to the time of the Rashtrakuta King *Govinda IV* and dated in *Shaka* 855 (A.D. 933), records that one *Ballajja* erected stone structures (tombs) for his grandfather and his two sons who were evidently dead and also got one *Gavi-kallu* (stone structure) prepared for himself.[2] An inscription from Hosur (Gadag Taluk) of the time of the Chalukya King *Jagadekamalla* and dated in A.D. 1028 states that one *Aychagavunda* constructed a *basadi* in memory of his wife *Kanchikabbe*,[3] The Balur (Hangal Taluk) inscription of *Shaka* 1053 (A.D. 1131), which states that one Chanda threw himself in fire and went to heaven testifies to the existence of

(1) Epigraphia Indica, Vol. IV, pp. 60-62. (2) Bombay-Karnataka Inscriptions, Vol. I, Part I, No. 35. (3) Ibid No. 65.

Balligāme Ghatkiāsthāna,

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the peculiar custom of self-immolation in fire.[1] The inscribed stone shows the picture of the person jumping into the flames.

We are familiar with the custom that a Hindu woman assumes another name after her marriage and she is called by that name in her husband's house. That this custom prevailed in Karnatak in the 11th century A.D. is attested by an inscription found at Bagali in the Bellary District. The record states that the lady was known as *Dharmangane* in her parent's house and as *Nagambika* in her husband's house.

Inscriptions are very valuable for the study of language and literature also. In Kannada, the earliest available literary work, viz. *Kavirajamarga*, belongs to the 9th century A.D., while the earliest inscription is of the 5th century A.D. This record is found at Halmidi in Mysore State and belongs to Kadamba *Kakutstha*.[2] For the history of the Kannada language from the 5th to the 9th century A.D., we are entirely dependent on the inscriptional material. The linguistic material provided by these records is very valuable. Some of the inscriptions of Karnatak are composed by poets of great merit and they are regarded as fine pieces of poetical composition. For examples of Sanskrit records, the famous Aihole *Prashasti* of *Pulikeshin II* and the Talgunda pillar inscription of the time of the Kadamba King *Shantivarman* may be mentioned.[3] The former is composed by *Ravikirti* and the latter by *Kubja*. As observed by Dr. Kielhorn, *Ravikirti's* composition undoubtedly places him in the very front rank of court-poets though the claim of the author for an equal rank with *Kalidasa* and *Bharavi* may be considered an exaggeration. The Talgunda inscription, which is composed in 34 verses, is called by the author a *Kavya* and is written in plain but vigorous language. For records in Kannada language reference may be made to the Kalas inscription of the Rashtrakuta King *Govinda IV* and the Lakkundi inscription of the Chalukya King *Irivabedanga Satyashraya*.[4] The poet of the kalas record, who calls himself *Kavirajaraja*, has composed beautiful verses in various metres like *Mahasragdhara, Utpalamala, Champakmala and Mattebhavikridita*. The Lakkundi inscription extols the deeds and qualities of *Attimabbe*, the patroness of the famous Kannada poet *Ranna*. The author of this record is not known but, judged from the spontaneity, dig-

(1) Progress of Kannada Research in Bombay Province, 1941-46, p. 30. (2) Mysore Archaeological Report, 1936, p. 73. (3) Epigraphia Indica, Vol. VI, pp. 4-7; Ibid Vol. VIII, pp. 31-33. (4) Epigraphia Indica, Vol. XIII, pp. 329-33.

Āychagāvuṇḍa Nāgāmbikā Kavirājamārga, Mahāsragdharā, Utpalamālā Champakamālā Mahāsragdharā,

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nity and majesty of the style of the composition, he was a poet of high order. He is even sought to be identified with the poet *Rana* himself.1

For a student of prosody also, the inscriptions provide useful material. Verses 1-24 of the Talgunda inscription referred to above are composed in a metre which, as pointed out by Kielhorn, is found rarely elsewhere and has not been described in any treatise on prosody. Kielhorn himself describes the metre as a species of *matrasamaka*. Kannada inscriptions of the 7th and 8th centuries A.D. supply instances of *Tripadi* metre. A record from Kogali in the Bellary District, belonging to the 11th century A.D., contains a *regale* called there as *Tomara regale*.2 It is interesting to note that this *Tomara regale* is not different from the *Lalita regale*.

For the dating of monuments and structures, the value of inscriptions is inestimable. A record of *Chalikya Vallabhesvara* (i.e. *Pulikeshin I*) at Badami dated *Shaka* 465 (A.D. 543), for example, informs us that he constructed the hill-fort of Badami, inaccessible from below as well as from above.3 Another Badami inscription of the time of the Chalukya King *Mangalisha* dated *Shaka* 500 (A.D. 578), states that the king excavated the famous *Vaishnava* cave at Badami.4 That the world-famous Kailasa temple at Ellora was constructed by the Rashtrakuta king *Krishna I*, is known from a record discovered at the place. We learn from the inscriptions found at Pattadkal that the Chalukya King *Vijayaditya* caused the erection of the temple called *Vijayeshvara* at Pattadkal (now called *Sangameshvara*) and that the two queens at *Vikramaditya II* – *Lokamahadevi* and *Trailokyamahadevi* – caused the construction of the temples *Lokeshvara* and *Trailokyeshvara*, respectively, at Pattadkal. They are now called *Virupaksha and Mallikarjuna*.5

The study of inscriptions is thus of immense value for understanding the cultural heritage of Karnatak. It is to be hoped that more and more students will take to the study of Karnatak epigraphy and help in revealing the glorious part played by Karnatak on the stage of Indian culture.

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(1) Prabhuddha Karnataka, Vol. 29, pp. 10-21. (2) South Indian Inscriptions, Vol. IX, Part I, No. 117. (3) Epigraphia Indica, Vol. XXVIII, pp. 4-9. (4) India Antiquary, Vol. X, pp. 59-60. (5) Epigraphia Indica, Vol. III, p. 4; Indian Antiquary, Vol. X. p. 164.

mātrāsamaka Tōmara

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State Museum,
LUCKNOW.

A DATE-PASSAGE
in
JAINA HARI-VAMSHA PURANA

M. Govinda Pai

THE following passage in the Sanskrit poem *Hari-vamsha* of the Jaina ascetic-poet *Jinasena* has long been misunderstood :

शाकेष्वद्वशतेषु सप्तसु दिशं पञ्चोत्तरेषूत्तरां ।
पातीन्द्रायुधनाम्नि कृष्णनृपजे श्रीवल्लभे दक्षिणाम् ॥ 1

It is taken to mean that in the year 705 of the *Salivahana Shaka* (S'S') i.e. 783-784 A.C., the king named *Indrayudha,* son of king *Krishna,* was ruling in the north, (and the king named) *Shrivallabha* was reigning in the south, and as Govinda III of the Rashtrakuta dynasty and king of Karnataka is known to have borne the *biruda* i.e. the title *Shrivallabha,* as appears from a Kannada record at *Lakshmeshvara,*[2] the belief is that the name *Shrivallabha* occurring in the above passage denotes Govinda III. This would make it appear that Govinda III was on the Rashtrakuta throne in the year 783-84 A.C.

But the *Manne* plates[3] of Govinda III himself, issued when 18 years of his victorious reign had already gone by, i.e. in his 19th regnal year, contain these date details–S'S' 732, *Monday* the full moon day of the lunar month Paushya, on the occasion of a lunar eclipse, the moon being

(1) Jaina-Siddhanta Bhaskara (Arrah), Vol. I, Parts 2-3, p. 74. (2) Fleet's Kanarese Dynasties (1896), pp. 394-95. (3) Mythic Society's Journal, XIV. No. 2, p. 88; U. B. 5-7–

द्वात्रिंशदुत्तरेषु सप्तशतेषु शकवर्षेषु समतीतेषु आत्मनः प्रवर्द्धमानविजयसंवत्सरेष्वष्टादशसु समतीतेषु पौषमासपौर्णमास्यां सोमग्रहणे सोमवारे पुष्यनक्षत्रे ”।
Śālivāhana Indrāyudha Manne

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in conjunction with *Pushya nakshatra* (constellation). In the two successive years 809 A.C. and 810 A.C. there were three lunar eclipses on the specified lunar days of the Paushya full moon, the equivalent English dates whereof are as follows—(1) Friday, the 5th January, 809 A.C. (eclipse on the previous night of Thursday, the 4th January); (2) Tuesday, the 25th December, 809 A.C. (eclipse on the previous night of Monday, the 24th December), and (3) Saturday, the 14th December, 810 A.C. (eclipse on the same night). Of these the first and the third eclipses are easily disposed of inasmuch as neither of them occurred on Monday, and obviously therefore it is the eclipse that took place on the night of Monday, the 24th December, 809 A.C. that has been referred to in the *Manne* plates. The specified lunar *tithi* of full moon day lasted from about 14 hours 24 minutes after mean sunrise on Monday, the 24th December, to about 13 hours 56 minutes after mean sunrise on the next day, i.e. Tuesday, the 25th December, whence it is apparent that the grant in question was made on the night of Monday, the 24th December, either during the course of that lunar eclipse or soon after its close, and the said plates were issued perhaps at the same time. Accordingly 809 A.C. would be the 19th year of his reign, whence it would at once follow that Govinda III ascended the Rashtrakuta throne in the year 791 A.C.

This would mean that the *Shrivallabha* mentioned in the above passage of the *Harivamsha* could never be Govinda III, as has been hitherto believed.[4] Who else was he then? Now connecting the words कृष्ण-नृपजे (the son of King *Krishna*) with the immediately following name 'श्रीवल्लभे' (*Shrivallabha*), as they really ought to be, the meaning of the passage would be that (the king called) *Indrayudha* was ruling in the north, and (the king called) *Shrivallabha,* the son of king *Krishna,* was reigning over the south,' when this *Shrivallabha,* would at once appear to be perhaps Govinda III's father *Dharavarsa Kalivallabha Nirupama Dhruva,* better known also as *Dhora,* who was further more the son of the Rashtrakuta king *Krishna I.*

But was this *Dhora* also known as *Shrivallabha*? Yes. In the Badanaguppe grant of the Rashtrakuta prince Kambhadeva,[5] dated *Monday* the 6th November 808 A.C., in the reign of the Rashtrakuta king Govinda III, his father *Dhruva* or *Dhora* is not only spoken of as *'Nirupama*

(4) e.g. vide Fleet's Kanarese Dynasties (pp. 394-395), Historical inscriptions of Southern India (pp. 31 & 383) &c.

(5) The date details of this grant are as follows :

त्रिंशदुत्तरेष्वतीतेषु शकवर्षेषु कार्तिकमासपौर्णमास्यां रोहिणीनक्षत्रे सोमवारे ।

Dhārāvarṣa

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Kalivallabha, but in a subsequent passage in which his son and the then reigning king Govinda III is spoken of as the son of *Maharajadhiraja Dharavarsa Shrivallabha* [6] *Dhora* is unequivocally mentioned also by another *biruda Shrivallabha*, whence it is manifest that he was also shown as *Shrivallabha*.

Thus then the king *Shrivallabha* mentioned in the above passage of the Jaina *Hari-vamsha* as having been reigning over the south in the year 783-84 A. C. is unquestionably Govinda III's father and predecessor *Nirupama Dhurva* alias *Dhora*, and never his son and successor Govinda III, who, as has been expressly stated in his own aforesaid *Manne* plates, came to the throne only in 791 A. C.

It may be noted here that in mentioning the numbers of years of the S'S', the word denoting the proper century has been omitted perhaps due to the inadvertence of the composer or the engraver (*Mysore Archaeological Report* for 1927, pp. 113-14) Obviously it is the 7th century of the S'S', as the plates are dated in the reign of the Rashtrakuta king Govinda III.

(6) Mysore Archaeological Report, 1927–

'निरुपमः कलिवल्लभोभूत्' (p. 113 line 19) 'महाराजाधिराजपरमेश्वरपृथुवीवल्लभप्रभूतवर्षश्रीमत् गोविन्दराजदेवः धारावर्षश्रीवल्लभमहाराजाधिराजस्य पुत्रः' (p. 114 ll. 50-51)

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PRE-HISTORY AND ARCHAEOLOGY of KARNATAK

R. S. Punchmukhi

I INTRODUCTION

THE archaeology of Karnatak, as the title indicates, covers a wide field of antiquarian remains in its purview. Man's occupied centres in the pre-historic and proto-historic past have to be noted with reference to the cultural remains such as pottery, tiles, ornaments, shells, coins, beads, *terra cotta* objects etc., explored and excavated in the region. His belongings and associates in life should be decided by a patient, systematic and co-ordinated study of these remains on the basis of which a connected account of his doings in the past has to be prepared. The megalithic remains which represent the next stage of human civilization when memorials and residential quarters were built of huge undressed stones designated as "Dolmens and Cairns" should be surveyed and their character and significance for the cultural history of the country made out. Then his artistic and religious mode of life which is exhibited in the excavation of cave-temples on the hills and slopes of mountains, structural monuments and other works of art should be understood by a proper study of the chronology and evolution of the artistic styles observed in them. The epigraphs and other remains lying scattered in the villages should be deciphered and a reliable account of the system of administration, political and social achievements, religious and spiritual advancement—in short the whole life history of man in the historic period—should be set forth.

The mute archaeological remains of the pre-historic age should be very carefully assembled and in extracting a cogent and connected history from the disjointed bits excavated or found on the surface, the task of the research student is tremendous. Himself being properly equipped

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with the knowledge of local history, traditions and the religious and spiritual movements, he should exercise absolute control over the play of wild imagination, sentiment or emotion and set forth his conclusions based on pure logic and strength of evidence at his disposal.

Archaeological studies in India are yet in their infancy. Being handled so far by foreign oriental scholars who are unused to Indian social and religious consciousness, they have been divorced from the co-ordinated knowledge of the Vadas, epics and the Dharmashastras which are an unfathomable mine of information for the student of ancient Indian history and culture. It is therefore the bounden duty of the Indian scholars in independent India to re-value and study Indian archaeology in the light of all relevant evidence before them, including the sacred literature, the Vedas etc., and narrate the doings of the *Bharata-varsha* in the pre-historic and proto-historic ages.

Karnatak is a land of great antiquity. Its wealth of archaeological remains is yet untapped. Survey and exploration of pre-historic sites and their excavation, study of Dolmens and Cairns, the examination of artistic monuments, the decipherment of the large number of inscriptions lying scattered in the land and their proper assessment for understanding the cultural tendencies of the people of Karnatak in the past ages and finally, evaluation of the contribution of Karnatak to the evolution of the culture of *Bharatavarsha* as a whole—all this is a heavy debt which a student of research in Karnatak has to realise and attempt to discharge with devoted and concentrated effort.

Thanks to the labours of some oriental scholars like Bruce Foote, Fleet, Rice, Barnett, and R. Narasimhachar, and to the attempts of the Archaeological Departments of the Central and State Governments, a few fundamental evidences have been brought to light during the past few years on the basis of which a plausible picture of the pre-historic and historic Karnatak is presented in the following paragraphs.

II GEOGRAPHICAL AND GEOLOGICAL FACTORS OF KARNATAK ARCHAEOLOGY

Thanks to the labours of some oriental scholars like Bruce Foote, sent, as recorded in the *Kavirajamarga* of *Nrpatunga-Amoghavarsha,* the region bounded on the north by the *Godavari* and on the south by the *Kaveri.* On the east it extended up to the *Vengi-vishaya* (the Guntur and Krishna districts roughly) and on the west to the Arabian Sea adjoining the strip of Konkan.

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In this vast area, the earliest occupants in the pre-historic age were the ape-shaped beings who in the course of the ages were succeeded by well developed human beings. The former lived in natural caverns. The *Vanaras* of the *Ramayana* may be favourably compared with these ape-shaped beings and their habitat with the caverns at *Kishkindha* near Hampi. Thus, the opening and excavation of natural caverns and caves at Hampi and Anegondi may disclose their remains and prove helpful in connecting Karnatak with the original habitat of man. (*Three Lectures* by M. H. Krishna).

Since then, man has left his remains in this occupied area where all the relics from the Palaeolithic to the Iron Age are expected to be available. In fact, Karnatak has yielded to explorers, a large number of prehistoric sites representing all phases of culture. Geographical and geological factors have played an important part in moulding the archaeology of Karnatak. Its geographical position in the centre of the Deccan and South India, the big river systems of the *Bhima, Nira, Krishna, Malaprabha, Tungabhadra, Ghataprabha, Varada* and *Kaveri;* the mountain ranges of *Sahyadri* and the *Nilgiris,* the richness of geological resources: trap rock, Dharwar series of limestone and other porous substance, sand stone of the Kaladgi series and soft crystaline rocks, ample gold and iron ores—all these have enriched the instruments of life to such a degree that Karnatak could boast of a glorious past in all walks of its career as shown in the sequel. In political institutions, administrative machinery, empire building, religious and spiritual quest, art and architecture, literature and other fine arts as well as in cultural integrity Karnatak held a unique place of honour among the sub-nations of India and has made a solid contribution to the purity and greatness of Indian culture.

III 'PRE-HISTORIC' KARNATAK: EXPLORATION OF SITES AND STUDY OF SURFACE REMAINS: PALAEOLITHS, NEOLITHS, MICROLITHS, AND MEGALITHS

The Kannada area of the Bombay, Madras, Hyderabad and Mysore States have yielded several cultural sites ranging from the Palaeolithic to the early Iron ages. The river beds of the *Malaprabha* and the *Tungabhadra* have shown large varieties of stone implements used by the prehistoric man for protection and subsistence. Kyad, Menasgi, Hole-Alur and Dhanaksirur amidst the alluvial black soil of which the river

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Vānaras Nīrā Malaprabhā, Ghaṭaprabhā Varadā

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Malaprabha flows, are rich in this kind of palaeolithic weapons. Recently Bellatti and Itgi on the banks of the *Tungabhadra* have yielded many palaeoliths, and Herkal on the *Ghataprabha* near Bagalkot, Bijapur District, and Saptasgar in the Athani Taluk, Belgaum District, have shown fine specimens of neoliths and microliths. Vadagaon-Madhavpur, Brahmapuri on the *Panchaganga* near Kolhapur, Brahmapuri on the *Bhima* near Mangalwedhe, Old Ghogaon and Moje Digraj on the *Krishna*, besides a number of villages on the *Krishna* in the Bilgi Petha, Bijapur District, are some of the newly discovered sites which by the fragments of designed and decorated, painted pottery and conch-shell ornaments etc. discovered there, may be assigned to the Mauryan and *Andhra* periods. The Megalithic tombs called Dolmens and Cairns which form another class of pre-historic and proto-historic memorials are found in large numbers in and near the hill slopes at Konnur near Gokak, Badami, Aihole, Motebennur, Agadi, etc. They are usually called *Morer-angadi* (shops of the Mauryas) and are reminiscent of the Mauryan rule in the area. Megalithic tombs in a great variety of forms occur in the Raichur District of the Hyderabad State and a number of pre-historic settlements such as Maski, Benkal, Mudagal, Gorebal etc. are noticed in the same district. In Maski in Hyderabad State, black and red funeral pottery, polished stone implements and chert flakes belonging to 1000 B.C. or earlier have been unearthed. Chandravalli in Mysore State was further explored and excavated by the Archaeological Departments of Mysore and the Government of India and the relics found in course of the excavation go back to the *Andhra* period. The only criteria in fixing up the age and character of a site in the absence of a written evidence are usually the pottery, coins, and *terra cotta* objects. The relics in these aspects found in the regions of Karnatak–Bombay, Mysore, Hyderabad and Madras–show a marked affinity of texture and technique which go to prove the commoness of their culture. Since no detailed large-scale excavations are conducted in the area except perhaps at Maski and Chandravalli and partially at Brahmapuri near Kolhapur and since also their remains have not been subjected to close scrutiny, it is hazardous to dilate long on the specific features of the culture represented by them and to reconstruct the history of the life and doings of the people in the pre-historic ages. From what has been noticed and recorded by scholars in Indian pre-histories, it is possible to surmise that Karnatak had close intercourse with the western countries like Greece and Egypt and the first iron-melting factory existed in or near Kuditini, Bellary District,

Pañchgaṇgā Mōrēra-aṅgaḍi

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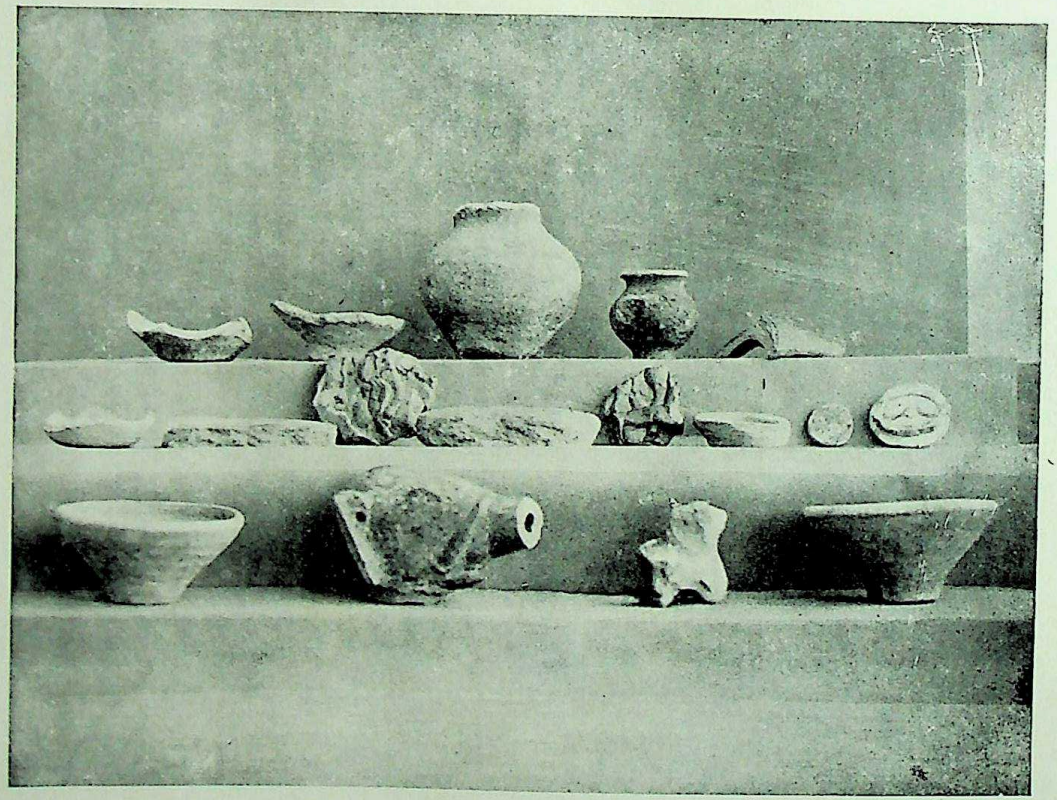
in that early period. People led prosperous life and had evolved a system of administration recognising the rule of a king and feudal lords and introduced the art of protecting their villages with strong fortifications as can be deduced from the large number of Dolmens and their contents. It is also possible to claim that Karnatak had specialised in gold mining in pre-historic times and much of the gold that is found in the Mohenjo Daro sites was imported from the gold mines of Karnatak.

IV PROTO-HISTORIC ARCHAEOLOGY OF KARNATAK

(i) POLITICAL HISTORY

From the Mauryan age, the history of India is settled on firm ground. We do not know much about the history of Karnatak during this early period except a few references to some geographical names like Vanavasaka, Petergal, Badamaeos, Hippkoura etc. in the accounts of the Greek geographer Ptolemy (A.D. 150) and the edicts of Ashoka 3rd century B.C. With the advent of the *Andhras* the *Chutus* of the North Kanara District emerge as a petty ruling race. Their inscription in Prakrit and Brahmi is found engraved on the edges of the stone image of Naga at Banavasi. Pallavas appear to have succeeded the *Andhras* in the western part of their kingdom, comprising the modern North Kanara, Dharwar and Bijapur Districts. It was during the suzerainty of the Pallava overlords, that the Kadamba chiefdom was established by the Brahmin youth *Mayurasharman* which laid the foundation of a future Karnatak Empire by the Chalukyas of Badami under *Pulikeshi II*. From 7th century A.D. onwards the history of Karnatak is a glorious record of inspiring achievements of political, administrative, artistic, religious and spiritual significance. It maintained kingdoms of great power and integrity from the 7th century A.D. to the 16th century A.D. when great families like the Chalukyas of Badami (6th to 8th Century A.D.) and Kalyani (10th to 12th century A.D.), Rashtrakutas of Malkhed (8th to 10th century A.D.), Yadava and Hoysala (12th to 14th Century A.D.) and the great Vijayanagara dynasties (14th to 16th Century A.D.) flourished and produced rulers like the great *Pulikeshi II*, *Govinda III*, *Amoghavarsha-Nripatunga*, author of *Kavirajamarga*, *Vikramaditya VI*, founder of the *Chalukya-Vikrama* era, and the Tuluva sovereign Krishnadevaraya under whom the glory and greatness of Karnatak reached beyond the confines of India, to Portugal, Italy, Persia and other lands.

Karnatak has achieved much during this long period of 1000-1200 years. The character and nature of the achievements are detailed in



Terra Cotta figures of elephant and lion (?), pots, iron slags, etc.

From Herakal [and two vases from Harti] (Early Iron Age?)

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brief in the following paragraphs on archaeological evidence, that is inscriptions, art and architecture, paintings, coins and literature.

(ii) SYSTEM OF ADMINISTRATION

The administrative machinery ushered in by the rulers of Karnatak is of a distinctive type in ancient Indian polity. It recognises the local talent at its worth and the village was taken to be a powerful unit radiating life and strength to the whole kingdom. The tests of good and benevolent government was the satisfaction of the dictum *dushta-nigraha* and *shishtaparipalana* enjoined by the ancient Indian law-givers. Those who were hostile to the spread of Aryan culture i.e. *Sanatana-dharma* were the *Dushtas* while those who helped to propagate it were the *Shishtas*. If we scan the preambles of Kannada inscriptions we invariably notice that the Karnatak monarchs were conscious of their responsibility as rulers and delighted themselves in being described as *dushta-nigraha-shishtapratipalanadim Sukha-samkathavinodadim rajyam geyyuttamire* (while ruling the kingdom in pleasant conversations after uprooting the wicked and protecting the virtuous).

(*a*) *Rule of the Mahajanas or the Local Assembly*

They evolved a system of administration on the basis of the principles of good government adumbrated in the Dharmashastras and adjusted to the local needs. The kingdom was divided into several administrative units each unit being comprised of a special number of hamlets. The districts of *Purigere*-300, *Belvola*-300, *Bagadage*-70, *Kisukadu*-70, *Gangavadi*-96000, *Banavasi*-12000, *Halasige*-12000 and so on indicate by the figures noted against their names the number of villages or hamlets comprised in them. This interpretation of the mention of the village with the figure is confirmed by an inscription in Mysore which explicitly states that *Mahasamanta Lokateyarasa,* son of *Bankeyarasa,* was governing under Rashtrakuta *Krishna II,* 30,102 villages (bada) comprising the *Banavase*-12000, the Palasige-12000, the *Manyakheta*-6000, the *Kolanu*-30, the *Lokapura*-12 and the *Toregare*-60 (*Mysore Arch. Report* 1911). It is laid down in the *Yajnyavalkasmriti* and the *Artha Shastra* of *Kautilya* that the king should divide his kingdom into several administrative units and rule it through special officers appointed over each division.

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pālanaḍiṁ Saṁkathāvinōdadiṁ Bāgaḍage Kiṣukāḍu

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The village was placed under the direct control of the Local Assembly, the strength of which varied according to its extent and importance. This Assembly was called the *Mahajanas* in the case of the *agrahara* and *Brahmapuri* villages. It enjoyed wide powers – collecting the land revenue, utilising it, after paying a portion to the royal exchequer, for the immediate needs of the village such as irrigation, sanitation, provision of drinking water by maintaining the local tanks or digging wells, education, punishment of criminals, provision for the conduct of worship and festivals (*anga-bhoga-ranga-bhoga*) and repairs and upkeep of the local temples. Unlike the Tamilians who adopted a system of Committees for the supervision of work in each department, the Kannadigas had the body of the whole village called the *Mahajanas* or the *daivas* and uru-*jagattu* or *Halaru* (the village, the world or people) as direct administrators. The rigidity of the qualifications of the *Mahajanas* as can be made out from their descriptions in the inscriptions (see for example the Lakkundi insc.; Bombay Karnatak Inscriptions Vol. I, Part I,) leaves no doubt about the certainty of good and benevolent administration of the locality under their charge.

(*b*) *Trade and Artist Guilds*

Besides this principal Assembly, there were several other bodies: Artisan guilds, trade unions and the supervising bodies *Padinaruvarum* and *Padinenbarum* (having sixteen or eighteen members) which looked after the economic and industrial uplifts of their local jurisdiction. They were autonomous bodies having full powers of control and execution under the formal sanction of the reigning sovereign. An early inscription at Aihole (8th Cent. A. D.) records :–

"Srimad-Aryapurada Sri Mahachaturvidyasammudayam-aynuru-mahajanamum entu nagaram munura-irpadimbaru Uraligalum ....'

that the illustrious *Aryapura* (Aihole) had a Vedic Assembly (*Mahachaturvidya*), 500 Mahajanas, eight trade guilds and 320 village officials. The character and function of the several guilds and bodies mentioned in the inscriptions are not understood clearly.

Padinṭuvarum, Padināeṇbarum 'Śrīmad-Āryapurada Śrī Mahāchaturvidyasammudāyamaynūru-mahājanamumeṅṭunagaram mūnūru-irpadimbaru Ūrāligalum,

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The five hundred *Mahajanas* described as "*Panchashata-Vira Bananjas*" or *Ayya-voleyaiynurvar Svamigalu* in later inscriptions constituted the central chamber of commerce which wielded enormous powers over the trade and commerce of the Telugu and Tamil countries also in South India. The several trade unions called *Mummaridandas, Shettis, Shettiguttas, Nanadeshis* (foreign merchants) etc. functioned under the mandate of the central chamber, in different parts of Karnatak. An unpublished inscription at Kundgol in Hungud Taluka, Bijapur District, gives a beautiful description of this body of *five Hundred Svamins* according to which the Five Hundred was devoted to the religion of Jina (*Jinasamayadhurandhara*) and engaged in the worship of *Parshvanatha.* It was endowed with *gudda-dhvaja* (hill banner) and *simha-lanchhana.* (lion as crest) and was valorous like the lion (*simha-parakrama*). They brought immense wealth by internal and external trade and out of huge profits maintained educational institutions and built temples for *Jaina, Shaiva* and *Vaishnava* pantheon. The *Nagara-Jinalaya* and *Nagareshvara* temples (*nagara* = merchant guild) owe their existence to the bounty of these guilds.

It is interesting to note that the trade corporations were empowered to mint their own coins under a certified and sanctioned legend for currency. Bankapur, Lakkundi, Barkur etc. were some of the places which maintained private mints (See the author's paper on the Coinage of the Vijayanagar Dynasties in the Vijayanagar Sexcentenary Volume).

(iii) ART AND ARCHITECTURE

For proper treatment of the subject of Karnatak Art, it is necessary to know the political and religious history of the period and place when and where particular styles were formed and flourished. Only a discriminating eye can detect, by careful analysis, the changes from period to period in the trends of art and architecture.

Karnatak or the Kannada speaking area of South India was held, as shown above, by a succession of royal families who have left their mark in the form of works of art, epigraphs and coins. The works of art may be classified under the following four groups: (1) architecture (2)

Mummaridaṇḍas, Nānādēśis Svāmins Guḍḍa-dhvaja Siṁha-lāñchhana, Jinālaya

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sculpture (3) painting and (4) other arts like music and poetry. We are concerned here with the first three only of which the first may be studied under three heads, domicile, military and religious. There are no exact remains of the domicile architecture in any part of India. This is obviously due to the use of perishable materials such as wood, brick and mud walls in buildings which collasped after a life of a few years or generations. The ancient fortifications on hills though existing in some places like Badami, Malkhed, Koppal and Raichur have a strategical or political interest rather than artistic value and so they are not treated in this brief survey. Only temples, the examples of religious architecture, have endured through ages, being works of solid material. In India, as everywhere else in the world, temples afforded the best medium for the artist to display his skill. This is most fittingly illustrated in the temples and sculptures of ancient Karnatak.

We are not aware of any structural edifices of the Mauryan period (3rd Century B.C.) though the beautiful pillar and rock edicts of Ashoka are found all over India. Ashoka's empire extended up to the borders of the Tamil land. The Guptas were the next great power after the Mauryas, and they revived and encouraged Vedic and Puranik worship in temples after the long gap of Buddhist rule of the Mauryas in the North and their successors, the *Andhras* in the South. It was an age of renaissance in art and literature and the rich patronage which the Guptas extended to the deserving genius produced temples and poetic works which were the inspiration to the succeeding generations. The earliest temple in the South is the ruined *Ladkhan* temple at Aihole near Pattadkal in the Bijapur District which seems to represent the most southerly monument to this renaissance. It is not unlikely that the Gupta art had an influence for good over Karnatak art in this early period as there was a close contact—matrimonial and political—between the contemporary Gupta and Kadamba kings. (See Talgunda pillar inscription of *Kakutsthavarman*).

(*a*) *Karnatak Architecture : Its Style*

Up to the fall of the Guptas in the sixth century A.D. Indian art was predominantly characterised by the Gupta style in the whole of India except in the Tamil land of the Pallavas, Pandyas and Cholas. After the disruption of the Gupta empire, local styles began to be developed, in North as well as South India—all being derived from that of the Guptas. In Karnatak, the Chalukya artists evolved a style with an admixture of Northern or 'Indo-Aryan' and Southern or 'Dravidian' elements.

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The temples built by the rulers, chieftains, merchant-guilds, local potentates or religious heads, as also the sculpture, can be classified under the following firm district groups according to their special features in form and expression : (1) Pre-Chalukya (upto the 5th Century A.D.) showing the Gupta or North Indian influence; (2) Chalukya (6th to 10th Century A.D.) showing the mixture of southern and northern styles; (3) Later Chalukyas (11th to 13th century A.D.) exhibiting the same features as above but in their conventionalised forms in which art is reduced to form and formulas of definite descriptions. The later examples under this group bear clear traces of influence of the Chola style of architecture which was prevalent in the Tamil land or *Dravida desha.* The Chalukyan style under Chola influence in the 12th to 13th century A.D. assumed a separate designation which came to be known as the Hoysala style which was wedded like the Early and Later Chalukya art to the revival and regeneration of Pauranik worship, the best specimens of which are found in the temples of Somnath, Belur and Halebidu in the Mysore Province. Lastly (4) the Vijayanagara style of architecture, which came into being in the 14th century A.D. The *Virupaksha* temple with the tall, stately tower, the *Vijaya Vitthala* temple, *Hajara Ramasvami* and the *Krishnasvami* temples at Hampi illustrate this style in its highly developed form with all the different shrines and establishments like the *Kalyana-mandapa, Ranga-mandapa, Natya-mandapa* etc. designed for specific services. They served as museums of art and architecture where Pauranik and historical episodes were depicted in stone and colour.

(*b*) *Special Features of Styles*

(i) GUPTA STYLE : It would be worth while to note the distinguish- of the different styles of architecture mentioned above. In the Pre- Pre-Chalukyan period the temples were modelled after the Gupta style : small buildings either flat-roofed or with a tower surmounted above a narrow neck by an *Amalaka* i.e. a circular crowning piece which is vertically grooved all round. This form of tower in which vertical lines predominate through out over horizontal ones, is characteristic of the temples in Noth India whereas in the south and west, other forms prevailed.

(ii) CHALUKYAN STYLE : The Chalukyan temples, while retaining the storeyed or horizontal arrangement of tiers of the Dravidian or Pallava styles, showed the perpendicular or vertical arrangement of Northern, reduced the height of each storey, introduced more of them and

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Kalyāṇamaṇḍapa Nāṭya-maṇḍapa

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covered them with so great a profusion of ornamental detail that in later examples, they are not, at first glance, apparent. The style of architecture adopted in the buildings of this period is what is called Chalukyan, blending of Dravidian and North Indian or Gupta features. The wonderful product of this style is the *Kailasa* cave temple, Ellora scooped out of a single rock in the latter part of the 8th century A.D., leaving aside the *Virupaksha* and *Papanatha temples* of *Pattadkal* in the Bijapur district. The temples at Kukkanur, Itagi, Lakkundi, Kurvatti, Khidrapur and Dambal are the best specimens of the Later Chalukyan style which prevailed during the 11th to 13th century A.D. The later temples are built of smaller blocks of stones evenly dressed and smoothened. Sandstone which was the chief material of the early buildings gave place to the greenish or bluish blocks of stone which is softer and more amenable to the chisel.

(iii) YADAVA AND HOYSALA STYLES : The *Yadavas* sponsored the *Hemadpanti* style named after the great law-giver *Hemadri* in which the developed Indo-Aryan element of tapering *sikharas* all round the *gopuras* predominate. The Hoysala monarchs having their secondary home in the Tamil land, copied their tall *gopuras* adding to it the wonderful finish of minute skilled workmanship in the modulated and highly polished glossy stone pillars and walls. While one feels dazzled at the amazing heights of the late Chola temples of South India, the monuments of the Hoysala period rouse the spontaneous admiration of the visitor for the intricacy of workmanship. The Hoysala temples in the Mysore State have extracted highest encomiums from art critics—eastern as well as western. In their ground plan, elevation, composition and decoration, they show an originality and adaptation to the material and subject-matter which are hardly equalled by contemporary works of art anywhere. The best examples of this art are found in the beautiful temples of Belur, Halebidu and Somnatha. North Karnataka shows only the mixture of the Yadava and Hoysala influences which ultimately led to the birth of the Vijayanagara style.

(iv) DISTINGUISHING FEATURES OF THE HOYSALA STYLE : The following distinctive features may be discerned in the Hoysala monuments :

They are usually *Trikutachala*. In some cases, four or five shrines also are seen. This idea is only the extension of the *Traipurushadevalayas* of the Chalukyan period.

Trikūtāchala

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Invariably, the figure of *Sala* killing the tiger is found in a prominent place. This again is borrowed from the early Ganga tradition–the first King *Kongunivarman* cutting asunder the stone pillar with a dagger.

The bottom frieze is surmounted all round by a series of elephants, and horses, with *simha-lalatas* at alternative intervals.

The pillars are exquisitely glossy and beautifully moulded.

The Puranik episodes are beautifully depicted in the intervals of different screens.

(v) VIJAYANAGARA ART : The best specimens of the Vijayanagara style of architecture are the *Vijaya-Vitthala* temple at Hampi which, to quote Fergusson, "shows the extreme limit in florid magnificence to which the style advanced;" and the *Hajara Ramasvami* temple which is in the opinion of the same authority, "one of the perfect specimens of the Hindu temple architecture of the Vijayanagara period." Its chief attraction lies in the beautiful sculptures which cover every inch of available space in the temple as well as on the walls of the enclosure. The sculptures carved here as well as on the Throne Platform and the famous Audience Hall (*Bhuvana vijaya*) illustrate the level of artists excellence which the Vijayanagara sculptor had developed and also present a vivid picture of the social and religious life of the people during the Vijayanagara times.

(c) *Sculpture and Painting*

In sculpture and painting the artists of Karnatak have turned out wonderful work. Leaving aside stray examples, e.g. the *Trimurti* image near the Gokak falls and the *Naga* image of Banavasi of the 3rd Century A.D., the credit of founding a school of sculptural art goes to the early Chalukyas of Badami. The sculptures in the cave of Badami and the structural temples of Aihole and Pattadkal cover an amazingly wide range of topics from the divine and semi-divine beings to the forester in the jungles, and illustrate the different modes of dress and ornaments, different kinds of musical instruments in vogue and the various implements used in the contemporary domestic life of the people. Rashtrakuta art is lavished on the statues and figures of the marvellous *Kailasa* temple at Ellora built during the reign of *Krishna I.* Here conventionalism

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Koṅguṇivaṛman simhalalātas

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with exaggerated sizes for figures had begun to appear in the works though it is not employed to mar the beauty of the productions. During the later Chalukyas more finer and softer material submitted to the chisel of the sculptors who worked wonder in the temples, as for example at Lakkundi, Kuruvatti and Dambal. The Hoysala sculptures are found in plenty in the temples at Belur, Halebid and Somanatha. The elegance and grace of figures, the detail and polish and power in carving have reached the high water-mark and attracted artists and art critics from all over India.

The best specimens of fresco paintings are found in the third cave called the Vaishnava Cave at Badami. The paintings bear a label in early Chalukya and shell characters of which the former reads *"Dutta-manodarunam* (fierce to the mind of the wicked)" which is evidently the title of the artist who painted these exquisite figures. The paintings at Badami are exactly similar in delineation and depiction of expression to the frescoes at Ajanta which are assigned to the late Vakataka period (5th century A.D.). They may be placed in the last quarter of the 6th century A.D. when the third cave was scooped out. There are some paintings in the *Virupaksha* temple at Hampi which must have been produced in the 16th century A.D. Thereafter, come the *Adil-shahi* painting of *Kumatgi* (near Bijapur) and those of the battle scene between Tippu Sultan and the British at Shrirangapattana near Mysore.

V CONCLUDING REMARKS

The entire mass of the archaeological remains of Karnatak cannot be treated in the limited scope of this paper. The attention of the reader is drawn here to the few glorious achievements only in the political, administrative, commercial and artistic fields in ancient Karnatak. Mention need, however, be made of the pre-historic rock carvings at Kuppagallu near Bellary and at Gombigudda near Jamkhandi which are among the first productions of sculptural art in India. Similarly, the system of coin-making and currency that was adopted by the rulers of Karnatak in successive periods could not be touched here as it is a vast and important topic which requires a separate treatise. I invite the indulgence of the reader to refer to my latest work "Archaeology of Karnatak" where all these topics have been touched upon in brief. It is hoped that the present attempt to study the pre-history and archaeology of Karnatak will induce the students of Indian culture to go deep into

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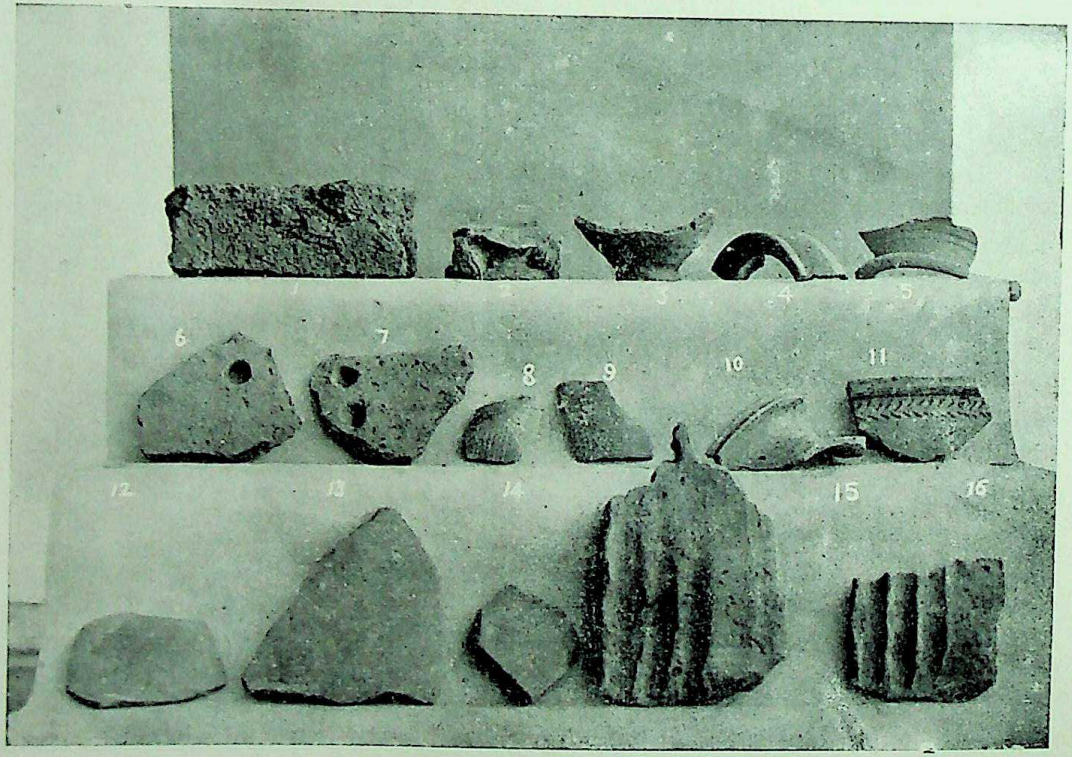
Duṭṭa-manōdāruṇam



Brick and Pot-sherds with eye-holes, figure-prints and lattice design.

From Madhavapur — Vadagaon. (2nd — 1st Cent. B.C.)

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the subject and lay bare the hidden treasures which redound to the credit of the Karnatak people.

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OLD KANNADA LITERATURE—A Brief Survey

D. L. Narasimhachar

INTRODUCTORY

KANNADA literature is one of the oldest literatures of India. Its antiquity is next only to that of Sanskrit and Prakrit literatures and perhaps to that of Tamil literature also. It has a long and continuous history for the past one and a half milleniums. The whole field has been mapped out in a masterly manner by the late R. Narasimhacharya in the three volumes of his *Karnataka Kavicharite* ("Lives of the Kannada Poets"), with a fairly accurate and reliable chronology. Slight adjustments in the dates furnished by him may be necessary here and there in the light of future research but the main outline has been once and for all settled. The above work is an indispensable guide to anybody who desires to speak or write about the history of Kannada literature. The total number of writers as recorded here is 1148 spread over the centuries till about the end of the 19th century. The number of works has not been computed but it can be easily seen that it is vast. This record is by no means complete, for now and then works hitherto unknown are being discovered by scholars. This rich literature is the undying record of the culture of the Kannada people. Added to these are thousands of inscriptions deciphered and published by Rice, Fleet and others, and by the Archaeological Departments of Mysore and other States. Many of these inscriptions are remarkable as literary compositions and vie with the standard literary works in their excellence. Folk literature created and nurtured by the unlettered masses is also vast in extent and only a tiny fraction of it has been gathered and studied; it contains many gems of pure poetry. Altogether "the harvest truly" is plenteous; it has richness and variety. An attempt is made here to acquaint the general reader with the wealth and glory of Old Kannada literature.

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The earliest Kannada record is the Halmidi lithic inscription ascribable to about 450 A.D. We have no means of knowing the state of the language prior to this date. But the language and people who spoke it and their country were in existence. The language was primitive Kannada, which was nearer to old Tamil while retaining some of its characteristic forms. A Greek farce discovered in 1906 at Oxyrhyncus in Egypt and assigned to the 2nd century A.D. contains some sentences in a non-Greek tongue and scholars have taken considerable trouble to identify it with Kannada on the basis of Indian place names which are mentioned in the farce. It may be so, though the forms of certain Kannada words that they have read belong to the later phases of the language. The references occuring in early Tamil literature have been already indicated by R. Narasimhacharya. Another reference, also from a Tamil source, and though not complimentary to the Kannada people, may however be noted. One of the commentaries on *Tolkappiyam,* the earliest Tamil grammar, cites as an example a verse (*Collatikaram,* Sutra 51) whose purport is: "Wise persons do not approach these six :- *Vadugar* (Telugu people), *aruvalar* (a Tamil tribe), *Karunatar* (Canarese people), cremation ground, goblins and buffaloes." The verse is attributed to Avvaiyar, a Tamil poetess of about the 2nd century A.D. All the inscriptions in the Kannada country prior to 450 A.D. are either in Sanskrit or Prakrit and do not throw any light on the condition of the regional language. The influx of Aryan culture must have started very early as far back as the times of Ashoka whose rock edicts exist in the north of Mysore State and Kopbal and Maski in the Kannada districts of Hyderabad. The spread of Buddhism and the advent of Jainism under Samprati Chandragupta, the grandson of Ashoka, led by *Bhadrabahu,* the last great teacher of Jainism has left a permanent impress on Kannada language and literature. It was perhaps due to the efforts of the Buddhist monks that the languages of the South acquired their scripts and began to be set down in writing. As evidence for this there are a number of short Buddhist inscriptions in the Brahmi script, their language being Tamil, in the caverns of the hills of the Madura and Tinnevelly districts of the Madras State. Though no inscription in the Brahmi script and the Kannada language has as yet been discovered, it may be presumed on the basis of the Halmidi record whose script is a derivative of Brahmi, that the Kannada people were familiar with the Brahmi script and may have used it to write their own language. The Buddhist missionaries, in their efforts to propagate their faith, must have taken some interest to learn the local language and write in it; but no evidence for it survives in Kannada. It was mainly due to

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Tolkāppiyam, Collatikāram, Vaḍugar aruvālar Karunāṭar Bhadrabāhu.

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the influence of the early Jaina teachers of the Digambara school that Kannada commenced to have a written literature of its own.

A glance at the background is necessary. The Halmidi record, even at that early date, betrays profound influence of Sanskrit. The stately pageant of Sanskrit literature with its Vedas and Upanishads, the great epics and the dramas of *Bhasa* and the works of *Kalidasa* had already reached the nooks and corners of Kannada and found a warm home there. In later times *Magha, Bharavi, Bana, Bhatta-Narayana* and other great writers of classical Sanskrit literature became the models for Kannada writers to follow. This great heritage of Sanskrit forms an important element in the background to Kannada literature. Another element whose influence is not so patent as that of Sanskrit can be traced back to Prakrit literature. The *Brhatkatha* of *Gunadhya* composed in the *Paisaci* Prakrit in Paithan on the banks of the Godavari which formed the northern boundary of Karnataka down to as late as the 9th century, the *Gathasaptasati* of *Hala* and many other works in Prakrit have had a deep influence on Kannada. Not only a number of vocables have come to Kannada through the Prakrits but also certain elements, chiefly descriptive, of poetic composition have also entered. Much more intimate and abiding has been the influence of Jaina religion and literature. *Bhutabali* and *Puspadanta, Vattakera* and *Umasvati, Samantabhadra* and *Shivakoti, Kondakunda* and *Vimalasuri*—all these reputed teachers of Jainism belonging to the early centuries of the Christian era have inspired the Jaina Kannada writers. Their works in Sanskrit and Prakrit along with those of *Ravishena,* the two *Jinasenas* and others of later times were the inexhaustible sources to draw upon for the Kannada poets. These three elements blended together to form the composite background of Kannada literature.

Those indigenous elements which came under the above influence are called the *desi* as distinct from the *margi* of Aryan origin. What exactly the *desi* elements were, it is now difficult to distinguish. For this purpose a searching and comparative study of the early works in Sanskrit and Prakrit and of those in the Dravidian languages must be undertaken. A study of the texts dealing with music, sculpture, dancing, painting and other fine arts which contain a rich substratum of *desi* elements is also necessary. For the present, one has to content himself with a few superficial observations. The preponderance of indigenous words and

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Bṛhatkathā Guṇāḍhya Paiśācī Gāthāsaptaśatī Umāsvāti, Mārgi

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idioms and of metrical forms is certainly a feature of the *desi* style. When long before 450 A.D. Kannada first came into contact with Sanskrit culture, it must have possessed a rich unwritten literature of songs and ballads and legends. All this has disappeared except the *Tripadi*, the oldest of the Kannada metrical forms. Certain types of literary compositions like the *Cattana* and *Bedande* had a partiality for *desi* metres and survived at least until the date of the *Kavirajamarga* (850 A.D.); they most probably had their roots in early folk literature. Similarly the *Ovanige*, another type of song and the *Onakevadu*, mostly composed in the *Tripadi* metre had their affiliations with folk poetry. The native substratum was gradually so thickly overlaid by Sanskritic elements that it was displaced or assimilated. This is what generally happens when a highly developed culture comes in long and intimate contact with a less developed one. Also the higher culture is apt to be influenced by certain aspects of the lower. It is not surprising if some *desi* elements are found imbedded in Sanskrit literature, though they may not be easily recognisable as such. In this matter of giving and taking Sanskrit gave more to Kannada than what it received from it. This mutual exchange of cultural elements between Sanskrit and Prakrit on the one hand and Kannada on the other must have occurred before 450 A.D. Prakrit literature seems to retain more *desi* elements than Sanskrit does. Throughout the growth and development of Kannada literature the distinction of *desi* and *margi* persists and is not dead even today. Extremists favoured the one or the other in theory but in practice there was a tendency towards a compromise. Wise writers employed the one or the other or their judicious mixture as the occasion demanded, thereby avoiding artificiality in diction and excess of either kind.

Scholars have recognised four stages in the evolution of the Kannada language. Old Kannada, Medieval Kannada and Modern Kannada are the last three stages. The other stage is the one which was anterior to the Old Kannada stage and is known as the Primitive Old Kannada stage. When it actually began is not known. Perhaps it synchronises with the times when Kannada crystallised itself out of the parent Dravidian and started its career as an independent entity. As early as 450 A.D., the date of the Halmidi record, a tendency towards a change into Old Kannada can be noticed. Side by side with primitive Old Kannada morphemes a few Old Kannada forms are seen in the numerous inscriptions between 450 and 900 A.D. The number of Old Kannada forms goes on increasing as the centuries pass by and Primitive Old Kannada

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Cattāṇa, Bedaṇḍe Kavirājamārga Onakevāḍu

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forms become sparse and finally disappear. This was a period of transition from Primitive Old Kannada to Old Kannada. The literature of this period is called early literature. No definite date-limits can be indicated for the succeeding stages of the language as there was, between any two of them, a period of transition either short or long. Roughly speaking the Old Kannada period lay between 900-1200 A.D. : the medieval period from 1200-1700 A.D.: thereafter a period of transition till 1850 A.D. succeeded by Modern Kannada. It may not be presumed that an earlier state of the language was not employed for literary purposes at a later period. The classification made above is based on the recorded language of literary works and does not take into consideration the spoken language of the masses wherein changes occur more rapidly and imperceptibly.

As in other Indian literatures the main force behind the birth and development of Kannada literature also was religion. Secularism and art-for-art-sakism played a secondary or subservient part. Even grossly secular themes were adapted to inculcate a religious doctrine or teach a moral. Jainism with its faith in the perfectibility of man, held out the *Thirthankara,* a perfect soul, as the ideal of man. Though it does not believe in an omnipotent God who creates, preserves, and destroys and is in that sense atheistic, its idealism was strong enough to inspire the poets and impress the people. Renunciation and meditation rather than love and self-surrender were the means by which the ideal had to be attained. *Virashaivism* and *Vaishnavism,* both intensely theistic in character, laid greater emphasis on the aspect of love or *bhakti* and went to the extent of proclaiming that a *sharana* or a *bhakta* was greater than all the rest. He rose above the restrictions of caste and creed. *Virashaivism* vigorously pushed this theory into the realms of practice and became a great social force while *Vaishnavism,* reluctant to go the whole length, assumed a pacifist role. Both succeeded in profoundly influencing the masses and reforming their lives. These great religious movements were the life and breath of the movements in literature. Old Kannada literature is instinct with Jainism while Medieval Kannada literature is animated by *bhakti* of the *Virashaiva* and *Vaishnava* religions. At first there was some rivalry and even hostility among them but after they were securely established among the masses there was tolerance and harmony. In literature the influence of each can be perceived on the other two. These are the living religions of Karnataka today but have largely lost their creative quality and cease to be the literary forces that they once were. Modern Kannada literature has no religion for its

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motive force; secularism, nationalism and a broad idealism have taken the place of religion.

EARLY LITERATURE

The literature produced between 450-850 A.D. has not yet come to light. From the *Kavirajamarga* (850 A.D.) and other works some information concerning the writers of this period is available. It is extremely valuable and important as it throws some light on the literary activity of the period. Three types of composition in prose and verse and a mixture of the two called the *Champu* were in vogue. Vimala, Udaya, Nagarjuna, Jayabandhu, Durvinita and others excelled in the art of prose composition while Shrivijaya, Kavishwara, Pandita, Chandra, Lokapala and others were famous as composers of poetry. Nothing is known about the authors or their works. Durvinita seems to have been the Ganga King of the same name who was reigning in 600 A.D. Shrivijaya was probably a poet at the court of Nrpatunga (815-877 A.D.), the Rashtrakuta King and had a hand in the composition of the *Kavirajamarga.* Some scholars are of the opinion that at least a few of the above authors may well have been Buddhists. There is no strong evidence in support of this view. *Cattana* and *Bedande* were types of indigenous poetry and employed *desi* metres. This is about all the information that the *Kavi rajamarga* contains about the literature preceding it. From other sources we learn that *Syama-Kundacharya* (C. 650 A.D.) wrote a commentary in Kannada on a work called *Kasaya-prabhrta* of Gunadhara-acharya and the commentary contained six thousand *granthas* (one *grantha* is equivalent to 32 letters). Bhattakalanka (1604 A.D.) while extolling the greatness of the Kannada language has informed us: "Nor is Karnataka a language unused for scientific purposes. For, in it was written the great work called *Chudamani,* 96,000 verse measures in extent, a commentary on the *Tatvartha-maha-sastra.*" The author of this mighty commentary was *Tumbuluracharya* who lived in C. 650 A.D. It is debatable whether these can be classed as literature but they testify to the "widespread cultivation of the language." It is unfortunate that the *Chudamani* which was extant during the time of Bhattakalanka has not as yet come down to us. According to some scholars there was another commentary on the *Kasaya-prabhrta* in mixed Sanskrit, Prakrit and Kannada written by Virasena and Jinasena II in 817 A.D. The Gajastaka of Shivamara (800 A.D.) was probably in Kannada and was most popular.

Cattāṇa Śyāma-Kundācharya Kāsāya-prābhṛta Bhattākalanka Chūḍāmaṇi Tatvārtha-mahā-śāstra Tumbulūrāchārya Vīerasēna Gajāṣṭaka

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More than a hundred inscriptions of this period have been recovered and read. Many of them are in prose and a few in verse. All are short, the longest of them being hardly more than twenty lines in extent. Though they cannot be called literature they contain certain elements of beauty. The inscriptions in verse have happy phrasing and lovely similies and metaphors and are remarkable for their stylistic finish. They are mostly in metres taken and adapted from Sanskrit prosody. The influence of Sanskrit seems to be ubiquitous both in form and content. One inscription in the native *Tripadi* metre of about 700 A.D. praising a certain Kappe-Arabhatta has the stamp of sincere admiration and rises to the level of poetry. Whatever may be the literary value of these inscriptions, they represent the oldest strata so far known of the Kannada language and reveal many social and religious customs of the period. Their importance cannot be underestimated.

We now come to the *Kavirajamarga* (850 A.D.) the earliest extant work in the Kannada language. Keen controversy centres round the authorship of the work and recent researches tend to show that it was Shrivijaya and not Nrpatunga who wrote the work. Its subject matter is poetics and rhetoric as expounded in the *Kavyadarsa* of Dandi. Of the three chapters in the work the last one is devoted entirely to the exposition of figures of speech with suitable examples and the second one is of a miscellaneous character dealing with topics of prosody such as rhyme, faults of composition, grammatical elements and the Northern and Southern schools of Kannada and several types of versification. The first chapter is the more interesting not only for the information it contains but also for the author's interest, love and admiration for the Kannada people, the language and their country, their culture and accomplishments. The verses expressive of this feeling constitute the poetry of this work. Altogether it is true that it is not a work of art but only about the art of literature. Its importance is more historical than aesthetic and it is a landmark in the history of Kannada literature.

During the half century after the *Kavirajamarga* till 900 A.D. a few literary works of some quality were produced. Asaga (853 A.D.) who has to his credit eight works in Sanskrit, wrote in Kannada a work called *Karnata Kumara-Sambhava.* It is not available now but a few stanzas seem to survive as quotations in the *Kavyavalokana* of Nagavarma (C 1145 A.D.). The language of these verses, like that of *Kavirajamarga,* though predominantly Old Kannada, has still some primitive Old Kannada forms. Judging from these verses one feels that Asaga was a poet of no

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Kāvyādarśa Karnāṭa Kāvyāvalōkana

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mean calibre. His was a venerable name among the poets who came after him. Gunanadi (900 A.D.) was another poet of great distinction and a famous scholar but nothing of what he wrote in Kannada has been preserved. Gunavarma I (900 A.D.) of equal reputation and the author of two works, the *Shudraka* and the *Harivamsha* is more fortunate than his compeer as a number of stanzas by him are quoted in later anthologies, though the works themselves are presumably lost. Nothing much can be said of the Harivamsha except the remark that it may have been a work narrating the story of *Neminatha* the 22nd Jina along with the stories of Krishna and Mahabharata war according to the Jaina tradition. It was a religious work while the *Shudraka* appears to have been a secular one. The poet was a protege of the Western Ganga king Ereyappa (886-913 A.D.). While narrating the story of King Shudraka, so famous in Sanskrit literature, the poet seems to have identified the hero with his patron and described the exploits of the one as though they belonged to the other. In this manner contemporary historical events could be squeezed into an ancient story. This technique was followed by later writers and became a tradition and Gunavarma I was most probably its founder. A number of stanzas and a bit of prose which are extant as quotations from this work indicate that it was in the *Champu* form with a predominance of Sanskrit metres and vocables. There is considerable skill in their structure and fine finish. A few touches of imagination in the verses describing natural scenes suggest that Gunavarma was a poet of a high order. It is regrettable that the work as a whole has not come to light. It was available in about 1550 A.D. to the author of the *Kavyasara*. There is hope that it may be recovered any day if a thorough search for manuscripts is made and manuscripts written as early as the 14th century do turn up even now.

Vaddaradhane is a prose work which may well belong to the end of of this period. It was brought to light in 1930 by the present writer when three stories from the work were for the first time published on the authority of a single manuscript at the Oriental Research Institute, Mysore. Subsequently, the full text of the work, critically edited on the basis of about seven manuscripts was placed before the public in 1949. Keen controversy hovers round the date and authorship of the work. Without going into details it may be stated here that the author was Shivakoti and the work was probably written about the very end of the 9th century. Dr. A. N. Upadhye has successfully shown that the work had for its basis a Prakrit commentary on the *Bhagavati Aradhana* of another Shivakoti who is assigned to the 2nd century A.D. The work narrates the stories

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Kāvyaśāra Vaḍḍarādhane Ārādhana

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of 19 Jaina ascetics who maintained their firmness of mind in the face of death rushing upon them through the agency of the denizens of hell or heaven, human beings or animals. Every story is prefaced by a Prakrit *Gatha* which contains in itself the kernel of the story and these are found in the *Bhagavati Aradhana,* in the same order in which the stories occur here. The *Vaddaradhane* is remarkable for its raciness of style. The narrative is vivid, lively and at times spirited. Though it is chiefly religious in character secular stories occur often to expound a moral or point out an ideal. The stories of *Sukumara* and *Vidyuchchora* have a well-knit plot and exhibit considerable power of characterisation and dialogue. The story of Chanakya is noteworthy for its Jainistic attitude in transforming the character of Chanakya of the *Mudraraksasa* into a time personality; he is finally burnt to death by an erstwhile enemy of his. All the stories are cast in the same pattern and breathe the same spirit of ascetic heroism. Apart from the intrinsic interest of the stories and the elements common to all religions making for universal appeal, the work is unique in Kannada literature as a rare prose classic of distinction and beauty of expression. Some of the stories narrated here were taken up by a few later writers for a less or more elaborate treatment and as such it was a source of inspiration. But nowhere is the name of the author or the work alluded to. This silent homage is a testimony to its quality.

OLD KANNADA LITERATURE

The tenth century was the golden age of Old Kannada literature. A number of gifted writers exercised their genius in various types of composition and set the standard, each in his own field, for all later writers to follow. The excellence of the literary and artistic achievements of these poets has never been surpassed. It was an age of many-sided glory in the history of Karnataka. During the first half of that century the Rashtrakutas were the monarchs of Karnatak. Their sway extended throughout the whole of South India including almost all the regions south of the Vindhyas. The armed might of Karnataka was felt in North India also. The most famous king who then ruled was Krishna III. His prowess and influence on the polity of India have been amply praised by a few Arab travellers. His inscriptions in Sanskrit and Kannada are found in the regions south of the Narmada. The northernmost Kannada inscription, called the *Jura prashasti* found in the hamlet of Jura 12 miles away from the Maihar railway station in Bagelkhand, belongs to Krishna III and is a testimony to the wide sway of his imperial might. In the

Gāthā Vaḍḍārādhane Sukumāra Muḍrārākṣasa

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latter part of the century, Tailapa, the founder of the dynasty of the Chalukyas of Kalyani, overthrew the Rashtrakutas and proclaimed himself emperor. He was a powerful king and, assisted by his son Iriva Bedanga Satyashraya, extended his dominion as far as Gujarat. The Karnatak army had acquired a reputation for invincibility. In maintaining and administering such a vast empire the Kannada people had to put forth their very best energies. There were able generals, like Chaundaraya and Butuga, and administrators like Shankaraganda and a large number of distinguished feudatories. The life of the people was characterised by loyalty, patriotism, heroism, and devotion to religion. In the words of a poet of the age, he who does not rush in to defend cattle when they are lifted, to protect women when they are molested, to sacrifice himself in the service of the king, to render assistance to his relations in difficulty and to fight for his village when threatened with destruction does not deserve to be called a man, but a eunuch. The many inscriptions in the Kannada country provide instances of the heroic deeds of the people. In general they were devoted to religion and upheld the highest ideals of *Dharma.* Their acts of private and public charity as recorded in the inscriptions show their magnanimity and tolerance of other religions. They were contented and pursued their avocations with steadfastness and zeal. There was ample room for the development of the individual and harmony prevailed among all classes of society. The Kannada people had reached the highest levels of culture and it is no wonder that we have during this period some of the greatest poets of the land. Their works breathe the spirit of the times and are an expression of the general idealism animating the people in all walks of life.

PAMPA (942 A.D.)

Pampa was the greatest poet of the century. His has been a venerable name in Kannada literature even after the lapse of many centuries. His position of pre-eminence as a poet has never been questioned and his influence is still alive. A few biographical details are given to us by the poet himself. He was born in 902 A.D. His ancestors were followers of the Vedic religion but his father was a convert to Janism. Of his early life nothing much is known. He must have have spent a good many years in equipping himself for his future career as a poet. He was deeply read in the classics of Sanskrit and Prakrit literatures. The Ramayana and the Mahabharata were intimately familiar to him. He was a master of Jaina philosophy and hagiology. Treatises on music, dancing, painting, sculpture, medicine, politics and economics, erotics and embroidery and other fine arts had claimed his earnest attention. It

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is amazing how an individual could acquaint himself with so many subjects. It is no exaggeration to soy that Pampa was the most learned of the Kannada poets. In addition to his vast learning he had the divine gift of poesy in him. He had a penetrating imagination which could see into the heart of things. His emotional response to the beauty in Nature and the human spirit was intense but its expression was remarkable for its restraint. He was sensitive and modest and could not compromise with mediocrity and pretence. A healthy confidence in his powers as a man of letters has lent dignity to his personality. With a complexion neither dark nor light, with a head crowned with curly hair, with a stature neither tall nor short, with a language soft and sober and charming, Pampa was a very delightful person to behold and converse with. As a young man he must have travelled widely and must have seen for himself the very best in the life of the people. He finally settled himself as a poet in the Court of Arikesari II, a prince of the Chalukya family and a feudator of the Rashtrakuta monarch Krishna III. In 942 A.D. when he was thirtynine years old he composed the *Adipurana;* a few years later, he produced *Vikramarjuna Vijaya,* popularly known as *Pampa-Bharata.* These two works are the glory of Kannada literature and are of permanent value.

The *Adipurana* depicts the story of *Adinatha* or *Purudeva,* the first of the twenty-four *Thirthankaras* of Jainism. It is a religious poem narrating the pilgrimage of a soul towards perfection and its final attainment. Pampa inherited the theme from Jinasena II who wrote his *Adipurana* in Sanskrit in elaborate and leisurely way and with classisal dignity. In abridging this work and endowing it with an artistic form Pampa had to exercise his critical faculties to the utmost. He has mercilessly cut down the long didactic sections on Jaina dogmatics and omitted the interloping episodes and stories whose connection with the central theme was casual. Divested of this lumber, the central story rises to the forefront and grips the attention. In the ten stories of the previous birth of the *Thirthankara* which appear to be unconnected with each other, Pampa could perceive a principle which united them into a whole. In the first five births the desire for enjoyment is supreme and intense; in the succeeding births it gradually wears off yielding place to renunciation culminating in the realisation of infinite and everlasting happiness which is the inherent nature of the soul. It is this perception that makes the *Adipurana* of Pampa a work of art.

Ādipurāṇa, Ādināṭha

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The second part of the work is a repudiation of the desire for personal power, glory and pomp. Here the story centres around *Bharata* and *Bahubali*, two of the many sons of the *Thirthankara*. *Bharata*, actuated by the desire to become the emperor of the world, vanquished in battle most of the kings of the four quarters of the globe, while the rest, out of fear, became his vassals. He thought that his victory was complete. He took it for granted that his brothers, and particularly *Bahubali*, would accept his sovereignty and would rejoice at his success. But *Bahubali* did not submit and even talked lightly of the victories of his brother. Thereupon followed a battle between them. It was a novel kind of battle wherein the armies of both sides were mere spectators and the brothers had to fight a duel without resort to any weapons. *Bahubali* was the taller in stature and more firmly knit. He defeated his brother in the initial bouts and in the last one he lifted him bodily and was about to dash him to the ground. Suddenly good sense burst upon his passion-tossed mind. Gently lowering his brother to the ground, he set him on his feet again. There was a shout of victory from the army of *Bahubali* while that of *Bharata* hung down its head in utter shame and dejection. Bharata's pride and sovereign dignity were wounded. Boiling with rage he hurled his invincible discus at *Bahubali* with the intention of killing him. But the discus gently circled around *Bahubali* thrice and stood still in the grip of his right arm ready to obey his command. *Bahubali* refused to retaliate and calmly said to his brother that kingship, wealth and pomp were the sources of all evil inasmuch as they inflame brother against brother and son against father and that he would relinquish his kingdom to pursue the path of peace and penance. Thereupon he went away to a lonely place and stood still like a statue immersed in deep meditation. *Bharata* was consumed by repentence for his unthinking act and all the desire for power and glory ebbed away, leaving him a chastened man. Full of passion and action the story rises to the heights of sublimity in the hands of Pampa and the characters are titanic in their majesty and grandeur. Throughout the whole work we feel the soaring imagination of the poet in its quest after beauty, spiritual and mundane. Space forbids us to go into more details or give citation from the text.

True, Pampa had the model of Jinasena before him; he does not generally miss a significant phrase or a lovely expression of Jinasena but he does not slavishly follow the original. He recreates the story in his own way. Wherever Jinasena is diffuse Pampa is concentration itself, heightened by intensity and poignancy. In the story of *Lalitanga*, the

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Bāhubali, Lalitānga,

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third birth of the *Thirthankara,* occurs a picture of the maximum joy and material happiness that the mind of man can possibly conceive, but alas, it is nothing when compared with the lasting joy of self-realisation; the agony of a soul in wrenching itself from material pleasure in the face of impending death has been depicted with lyrical intensity by Pampa. Jinasena has hurriedly and lightly passed over the scene in which the heavenly damsel, *Nilanjane,* dances her way to death evoking in the mind of *Adinatha* the feeling of renunciation. Pampa takes up the scene and makes a magnificent poem of it. The theory of music and dancing which he had mastered, his fine taste, and the experience of witnessing many a dance recital in the court of his patron have blended together in the depiction of the scene. Pampa may borrow from his predecessors but he has the gift of enriching what he borrows by impressing upon it his own personality.

The *Pampa-Bharata* is a work of vaster magnitude and exhibits the faculties of the poet in their ripeness and richness. It is an abridged version of the great epic, the *Mahabharata* of *Vyasa.* The central story is of universal appeal and Pampa concentrates his energies in retelling it. In his view the *Mahabharata* was a secular work and so he could take liberties with the sequence of events in the story and insert new incidents. He was fascinated by the intensely human drama which forms the core of the great epic and admired the loftiness and the moral grandeur of its principal actors. In the task of condensing the mighty epic without omitting anything of significance and without damaging the plan and structure of the story, Pampa has almost achieved an artistic victory. The same mind that we see at work in the *Adipurana* can be seen in its greater activity in the *Pampa-Bharata.* Confronted with a far bigger work it rises to its highest powers and converts the jungle of the *Mahabharata* into a park. For this purpose Pampa had to fix his attention on a single hero around whom he could weave the story. It is difficult to say exactly who the hero of the epic of *Vyasa* is, because the action is concerned with a number of individuals each of whom assumes the heroic role in the particular incidents in which he or she appears. At best the Pandavas as a group may be considered the heroes, with Kauravas constituting the opposing party; but this does not bring order into the story. So Pampa, after deep thought, chose Arjuna, the central figure of the Pandava cluster, as the hero of his epic. Whether he received any hint in this direction from any previous poet is a matter for investigation. Suffice it to say that this choice was a good one, although not entirely satisfying. The courage with which he recasts the story around

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Nīlānjane.

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Arjuna is admirable, and so is the humility which makes him bow down to Vyasa and the quiet confidence that he can do his job. His poem was called *Vikramarjuna Vijaya*—the victory of the mighty Arjuna. Wherever Arjuna appears in the story, Pampa devotes ample attention and space to his doings. Every chapter commences with the praise of Arjuna and ends with a panegyric of his prowess. After the Kurukshetra battle is over and the Pandavas emerge victorious, it is not Dharmaraja, the eldest brother, that is crowned king but Arjuna who was responsible for the victory. And his wife Subhadra wears the queen's diadem. Bhima who was equally the cause of victory and Draupadi who suffered most from the insults of the Kauravas are ignored. This may not be aesthetically satisfactory.

Pampa had another object before him. He wanted to sing the glories of his patron Arikesari II and establish his name permanently. He could have written a separate work for the purpose but did not do so. He probably felt that such a work would not endure for long. Somehow or other if the name could be merged in the majestic concourse of the *Mahabharata* there would be a sure chance of its survival. Pampa was instinctively right and set about creating an illusion that his patron Arikesari was identical with Arjuna. The deeds and titles of the one are attributed to the other. Arikesari also was not a prince unworthy of such honour. Pampa had genuine feelings of admiration and friendship for him. He was not a sycophant. In the person of Arikesari, as a prince and as a man, he must have seen something good and great. Arikesari, though a subordinate prince, was a power in his own times; he was a hero of many battles; he protected Vijayaditya, probably an Eastern Chalukya king, who had incurred the wrath of Govindaraja (919-934 A.D.) who was his own overlord. To dethrone Govindaraja who was given to lascivious ways, he along with other feudatories, led a rebellion and defeating the imperial army, bestowed the crown on Baddegadeva, the uncle of Govindaraja, otherwise known as Amoghavarsha III (934-939 A.D.). This act of Arikesari earned for him the gratitude and esteem of Amoghavarsha III and his son Krishna III (939-968 A.D.), the last able emperor among the Rashtrakutas. So Pampa had some justification in identifying his peerless patron with Arjuna. He was not merely a poet but also a warrior, a philosopher and guide to his patron. Their relationship corresponded more to friendly intimacy than to the feeling of master and servant or the donor and the donee. Such a patron, Pampa felt, deserved a lasting monument and he erected it in the shape of a splendid poem—the *Pampa-Bharata*. It was recited in an assembly of poets and scholars and nobles in the court-hall of Arikesari. Pampa was

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greatly honoured for his poem and received munificent gifts from his patron. Krishna III, the emperor, was also aware of this honour done to a poet.

It may not be assumed that Pampa produced this work to gratify the vanity of a prince. Had it been so it would not have been so great a work as to merit the praise of posterity. The poet was thrilled by the mighty action of the *Mahabharata* : he contemplated on its inner significance which aroused in him feeling of reverence and admiration; the artist in him perceived the spiritual beauty and sublimity of the important actors of the tragedy. Here was a world full of conflict and passion and greatness too. It was this which inspired him to write his work. Eulogy of his patron was merely a secondary or incidental element. It has been kept within bounds.

The innovation of making Arjuna the hero of the epic and of equating him with his patron have landed Pampa into certain absurdities and difficult situations. It is not necessary to discuss them here. The illusion of identity he wanted to create is rather thin and vanishes in a number of contexts, while the importance attached to Arjuna makes the structure of the story a little disproportionate. But these are trivial and do not intrduce upon our attention or otherwise deflecl it. A fastidious critic may be a little perturbed, momentarily forgetting the familiar saying that even Homer sometimes nods. Ignoring these things it is best to surrender ourselves to the poet. Quietly, deliberately and confidently he leads us on from scene to scene as they unroll themselves before our eyes with swift or slow marches as the occasion demands. In supplying the usual narrative links between two scenes he is generally brief and uses significant prose : in the elaboration of a scene where an action grows to its climax and dies down or an aspect of character is revealed or a clash of personalities is involved or an angry emotion boils over into burning vapour or a streak of beauty in Nature and man shines fitfully or where two or more of the above co-exist each demanding recognition, he tarries for some time and uses powerful verse. The death of Pandu, the vow of Bhishma, the quarrel between Karna and Bhishma, the death of Kichaka, the gambling incident, the temptation of Arjuna by the heavenly damsels, the terrible oath of Bhima when Draupadi was insulted—these are some of the scenes which can be cited as illustrious. Pampa has cut up every *Parvan* of the *Mahabharata* into a number of scenes and has put them together in the order in which he wanted the story to run. It looks as though the scenes were written out first and

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later on connected together into a whole. The *Pampa-Bharata* is a panorama of such scenes as will affect us deeply and interest us intimately.

The personages of the *Pampa-Bharata* are in no way inferior to those of the *Mahabharata.* They compare well with their originals and sometimes surpass them. Pampa's mind could grasp their epic grandeur and dignity and picture them nobly. In a few confident strokes he builds up a personality before our wondering eyes. Every character, be it princely or plebeian has its own individuality. Nothing much need be said about such characters as Bhisma or Drona, Dharmaraja or Bhima, for they are so very familiar to us and never come down to a lower plane. Though it was the object of Pampa to glorify Arjuna his heart has gone out to Karna. This seems to have happened naturally because the misfortunes of Karna, his steadfastness and loyalty to his master, his tender solicitude towards his mother, his anxiety to keep himself pure and truthful under the most exacting circumstances do draw out the sighs and tears of any of us and in his exalted death we feel a pang in the heart. Arjuna has nothing half so noble or human about him as Karna. This much is enough for a poet to sympathise with Karna but Pampa had an additional reason. He saw a bit himself in Karna: friend as he was, to him Karna was the noblest embodiment of friendship. In the relationship between himself and his patron Arikesari, lies the key that winds up his mind to a higher state of sympathy and admiration. Similarly, the character of Duryodhana, as pictured by Pampa has something touchingly tragic about it and we sympathise in his great sorrow which he has brought upon himself. To some it may appear that Krishna has not received as much attention as he deserved because his name has been omitted from one of the concluding verses of the book which contains an eulogy of selected names and their special attributes. Pampa had the greatest veneration for Krishna as a man and as a diplomat but he is not enthralled by him like the later writers of the *Bhakti* school. In one or two places he calls him by the significant name *Ajita* (the Unconquerable) which also suggests the name of the second *Thirthankara* of Jainism, thus investing the character of Krishna with an aura of sanctity. In some of these ways Pampa has departed from the original in the matter of characterisation much to the advantage to the character itself and to a heightening of our own appreciation of it.

The style and diction of Pampa are remarkable for economy and suggestiveness. He senses, almost by instinct, the conclusion of a series of related actions or the core of a character or the essence of a situation

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and states it in as few words as are necessary for proper comprehension, without revealing to us the processes by which the perceptions arose. This conduces to great economy of expression, a contemplation of which reveals layer after layer of significance. Hence the style acquires depth and the poet means much more than what he says. He has the rare gift of compressing a whole episode into a single verse without losing its essence or beauty. He leaves much to the imagination of the reader after stimulating it a little. The reader is tempted to go to him often and is never disappointed in finding something new. Judged by any standard of criticism, however austere, Pampa is sure of an easy victory. He is the father of Kannada poetry and is an enduring master of it.

PONNA (950 A.D.)

Contemporaneous with Pampa but living under more lucrative auspices was Ponna who had the good luck to receive the title *Kavichakravarti* (Emperor of poets) from Krishna III, in whose imperial court he was a poet. There may have been some rivalry between the two poets though they do not allude to each other. Ponna was certainly very learned in the traditional lore of his times and was rather proud of it. One of his works was *Bhuvanaika-Ramabhyudaya* whose theme was the story of Rama narrated in fourteen chapters. This work has not been recovered as yet. It may have been a secular work depicting the story of the *Ramayana* in the manner of *Pampa-Bharat* or *Shudraka.* The poet had a high opinion of the book and we have no means of confirming it. The *Santipurana* and *Jinaksaramale* are the two other works of Ponna which are now extant and the estimate of Ponna as a poet rests on the *Santipuarana* as the other work is a tiny piece in praise of Jina. The story of *Shantinatha,* the 16th *Thirthankara* is the subject-matter of this work. The last three chapters are directly concerned with the story of *Shanti* and the first nine chapters are devoted to the stories of the previous births of Jina. The stories have not the quality of interesting us in themselves and are narrated in a dull manner. The formal and technical aspects of a *Jina-purana* are found here in abundance and have endowed the work with some authority and prestige and a thousand copies of it were prepared and distributed. There are a few verses in the work which are aglow with some poetic idea or feeling and delight the mind in the course of an arid reading of the work. The verses are well turned out and have a finish of their own and betray stylistic qualities. Ponna is greatly indebted to Kalidasa from whose work he has taken about 200 verses and

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Rāmabhyudaya Śāntipuraṇa Jināksaramāle

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translated them into Kannada but still he had the temerity to say that he was four times superior to Kalidasa. One cannot help feeling that he lacked the poetic heart and our final judgment of his powers is bound up with the recovery of his other work.

CHAVUNDARAYA I. (978 A.D.)

One of the most famous personages of Karnatak in the 10th century was *Chavundaraya,* a minister under the Ganga King Rachamalla (974-984 A.D.) and the commander-in-chief of his army. He had fought a number of battles with neighbouring chieftains and obtained a number of titles indicative of his valour. One of the titles was *Samara-Parushurama.* He was a magnanimous person and spent most of his wealth in acts of religious charity. It was he who was responsible for the consecration of the image of *Bahubali* at Sravana-Belagola. *Gomateshwara* is his gift to our nation and he is remembered on account of it. His patronage to men of letters and Jaina ascetics was liberal. He was one of the pillars of *Dharma* in general and *Jina-Dharma* in particular.

In the midst of his busy life as a warrior and statesman Chavundaraya could find time for literary pursuits in Sanskrit and Kannada. His work in Kannada is called the *Tri-Shashthi-Lakshana-Mahapurana* or briefly as *Chavunndaraya-Purana.* It narrates the stories of the twenty-four *Thirthankaras* and other personages. The whole work is written in prose except the introductory and concluding parts which are in verse. It is a rapid summary of the contents of the *Adipurana* and the *Uttarapurana* written in Sanskrit by Jinasena and Gunbhadra. There is no other work in Kannada in which the stories of the sixty-three great men of Jainism are told and as such the work is important. It was written in prose so that ordinary folk could read and understand. There is no attempt at profundity or pedantry. The prose is simple wherever there is a sequence of events to narrate and artificial and heavy where elements of Jainistic doctrines occur. Occassionally racy idioms peep out of the general plainness of diction and lend some charm to the style. The prose is fit enough for the purpose which the author had in his mind. Next to the *Vaddaradhane* it is the earliest prose work in Kannada and is noteworthy on that account. *Chavundaraya* is indebted to the *Adipurana* of Pampa, and Ranna, a contemporory of his, was most probably a collaborator in the work. Hastimalla, a later writer of 1290 A.D. was under the influence of *Chavundaraya* in his prose work called the *Adipurana.*

Ghāvuṇḍarāya.

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NAGAVARMA I (990 A.D.)

There are a few Nagavarmas in Kannada literature and the earliest of them designated Nagavarma I is credited with the composition of two works. One of them called *Chhandombudhi* is a work on prosody and is the most authoritative treatise on the subject in Kannada. The second is a Kannada rendering in the *Champu* form of the famous Sanskrit prose romance called *Kadambari* written by *Bana* and his son. Nagavarma has done his task exceedingly well and has brought out the beauty and atmosphere of the original. The great work of *Bana* has found in Nagavarma a great translator. By subduing the exuberant phraseology of *Bana,* Nagavarma has achieved greater directness of appeal and naturalness of style. Nowhere is this more patent than in those long passages devoted to the description of natural scenery. He sometimes omits a phrase here and adds another there; he takes some such little liberties with the original but keeps always the life of the romance pulsating in all its beauty and grandeur. His style is simple, graceful and great. Nagavarma is a model of what a creative translator ought to be. He was greatly honoured by a certain king called Bhoja for having written his *Kadambari.* Greater honour was done to him by a few later poets who marched in his footsteps and wrote romances in the *Champu* form.

RANNA (993 A.D.)

Ranna was born in 949 A.D. at *Muduvolal* or the modern Mudhol. His ancestors belonged to the Vaishya caste and were bangle-sellers by profession and Jainas by religion. Leaving the ancestral calling to his three elder brothers Ranna took to learning and became a master of Sanskrit, Prakrit and Kannada literatures. He was perhaps a classmate of *Chavundaraya* and later on was patronised by him. Ranna gradually made his way to the imperial court of Tailapa (973-997 A.D.), and his son *Satyashraya* (997-1009 A.D.). He was the author of *Parashurama-charita, Chakreshwara-charita, Ajita-purana* and *Sahasa-bhima vijaya* or *Gada-Yuddha.* The first two have not yet come to light and the fame of Ranna as a poet rests on the other two which are now extant. A fragment of a lexical work called *Ranna-kanda* is also available.

The *Ajitapurana* was completed in 993 A.D. It narrates the story of *Ajitannatha,* the second *Tirthankara.* This is the shortest *Jinapurana* in

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Nāgavarma Bāṇā Kādambari Parasu-rāma-charita, Sāhasa Bhīma vijaya Gadā-Yuddha Ranna-kāṇḍa

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Kannada and is also the sweetest, second in quality only to the *Adipurana* of Pampa. It narrates but only two stories of the previous births of the Jina. A prince named Vimalavahana is overwhelmed by an intense feeling of renunciation on beholding a few grey hairs on his cheek, which remind him of the transitoriness of life and the supreme power of death. He took to a life of meditation and was born as a god in one of the heavens. In his next birth he becomes *Ajitanatha,* the king of Ayodhya. The customary five-fold auspicious ceremonies in the life of a *Tirthankara* have been described at great length by Ranna with his usual gusto and devotion and piety. This is the first part of the work. Herein we see the great qualities of Ranna as a poet. He was subject to intense emotional disturbances and did not know how to control them except by giving them an eloquent expression in words. The outburst of Vimalavahana on the futility of all earthly enjoyment is charged with the personal feeling of the poet himself: it is a rare essay on *Vairagya* remarkable for its truth and sincerity and spontaneous expression. To some it may appear rather overdone. The scene on a moonlit night when *Ajitanatha* beholds a meteor flash and vanish in the sky and he, overcome by thoughts of impermanence, decides to abandon his kingdom and enter into meditation and for that purpose bids his last good-bye to his nearest kith and kin, is a most moving one and touches us tenderly. In the next part occurs the story of Sagara, the Second *Chakravartin* of Jainism. He was reluctant to give up the kingly pleasures of life and was attached to them so firmly that he forgot the highest value of life, *Moksha.* His friend Maniketu tried his best to turn the attention of the king towards renunciation but could not succeed. Finally he contrived a plan by which the 60,000 sons of Sagara were killed and in the guise of an old man with a dead son in his arms presented himself before the king and begged of him to enliven the child by fighting with death. Sagara felt helpless in the matter and said that death was no respector of persons and all must suffer sorrow and pain. Thereupon Maniketu revealed to him the simultaneous death of his sons. Sagara was overcome with grief but bore it heroically and taking to a life of penance realised himself in the end. Ranna has depicted this story in all its pathos and the character of Maniketu in the role of the old man bereaved of his son is the centre of interest. The above are the finest parts of his work and when compared with the corresponding parts of the Sanskrit original the improvements made by Ranna can be appreciated. The feature of *Ajitapurana* is the portrait of *Attimabbe* painted with grateful devotion by Ranna. She was a pious and dutiful Jaina lady famous for her generosity in extending patronage to poets, in erecting temples to the

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Vairāgya

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Jina, and in the propagation of Jaina texts. An inscription at Lakkigundi in Dharwar District, probably written by Ranna, gives a few more details concerning her religious life. It was for her sake that Ranna wrote the *Ajitapurana*. Her personality was so pure and noble that the poet has compared her to the sacred waters of the Ganges and to a heap of snow-white cotton. Altogether the *Ajitapurana* is a worthy work of a sensitive mind.

The *Gada-Yuddha* is by far the greatest work of Ranna and makes him one of the immortals of Kannada literature. It is the story of the final fight between Bhima and Dhuryodhana towards the evening of the eighteenth day of the *Mahabharata* war. The poet has identified his patron, *Iriva* Bedanga Satyashraya with Bhima, the hero of the poem, after the manner of Pampa and indicates contemporary historical events. In the matter of this identification Ranna is more convincing than Pampa. The thirteenth chapter of the *Pampabharata* is the basis on which Ranna has built up his work of ten chapters. This at once indicates the wealth of suggestion in the original and the imaginative keenness of Ranna in catching and making the suggested world his own. The does not mean that Ranna has no originality, there are many brilliant flashes of thought and feeling supplementing the richness of Pampa. Ranna's mind was essentially dramatic in quality, vigorous action, powerful dialogue, living characterisation and emotional fire are some of its elements. The *Gada-Yuddha* contains within itself a complete and most powerful drama. It has been deftly isolated by the late Prof. B. M. Srikantiah and has been staged several times. The intention of the poet was to glorify Bhima—Satyashraya—and he succeeded in it; but the reader's sympathy goes forth in its fullest measure to Duryodhana in his vast sorrow and suffering and heroic death akin to the splendour of the setting sun; his is the more aesthetically satisfying character. The style of Ranna is "the grand style" of Milton or Dante and knows nothing greater than itself. Ranna and the *Gada-Yuddha* are the proud possessions of Kannada literature.

In reviewing the literature of the 10th century it has been pointed out that Pampa and Ranna were the most outstanding poets who have a claim to greatness. They along with Ponna were called by the ancients "the three gems" among Kannada poets. This estimate may not be completely true as far as Ponna is concerned. Pampa gave the model for all later writers of *Jinapuarana* which is a blend of religion and poetry. Ponna's *Jinapurana* may be technically superior to that of Pampa but as poetry it is certainly inferior. All the three poets have had their res-

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pective following among later writers but it is to Pampa that they most often turn. The secular works of Pampa and Ranna, though of immense power, do not seem to have inspired any other Jaina poet to produce similar works. Nagavarma was the pioneer in translating the prose works of Sanskrit into Kannada in the *Champu* form and in setting up a tradition for works of romance. There are a few writers who have composed inscriptions remarkable for their stylistic qualities, finish of form and metrical mastery. Most probably the three writers Gajankusha Manasija and Chandra-Bhatta belong to this century; they were poets held in very high esteem by later writers but unfortunately nothing of what they wrote has survived and no quotations definitely assignable to them have been traced so far. With the passing away of Ranna there was a sunset in Kannada literature but the night was not long or unlit by lesser luminaries.

THE ELEVENTH CENTURY

The literature of the eleventh century is largely utilitarian in its nature. The majority of the writers seem to have attached more value to technical and scientific topics than to pure literature. One of them has divided poetry into two classes, viz. scientific poetry and pure poetry. He explains that he has written works in both of them and that in the scientific work one can discern the nature of mathematics. Another later writer named Mangaraja I (1360 A.D.) has summed up the attitude of such scientilc writers thus : "Why do poets exhaust themselves in describing and extolling the forest, the wind, the dust, the night, love and such other things ? He who deeply thinks about medicine and other things useful to all human beings and writes about them is a veritable god on earth." This attitude was much responsible for literature of knowledge but the writers used poetic forms for writing such works. In doing so they probably felt that a work would be easy to remember if written in metre and also that it would be a test of their mastery over language if such technical topics could be conveyed through verse. After having read those works one cannot help coming to the conclusion that the writers were certainly very able, with touches of imagination and feeling even in scientific works, and would have acquitted themselves well had they tried to create pure literature. The secular attitude of these works is noteworthy.

The earliest writer of this century was *Chavundaraya II* who wrote his *Lokopakara* in 1025 A.D. He was an officer under the Chalukya king

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Lōkōpakāra

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Jayasimha II (1018-1042 A.D.) and was one of his most trusted servants. His father was also a poet and had the title *Kavita-Vilasa.* His work consists of 12 chapters and treats of a variety of subjects of common use in the life of the people. Astronomy and astrology, architecture, water-divination, horticulture, preparation of perfumes, art of cooking, medicine including the treatment of the diseases of women and children, poisons and their antidotes, the treatment of wounds and fractures, veterinary medicine—these are some of the topics dealt with by the writer. The entire work is in verse of different metres and the indigenous metres used are remarkable for their structure and style. Simile, metaphor and other figures of speech occur very often lending a literary flavour to the work. One can call this work a domestic encyclopaedia; it must have been of great use to its contemporaries and later generations of people.

Chandraraja wrote the *Madanatilaka* during the reign of the same king. *Macha* or *Recha,* a feudatory of the emperor, was the patron of the poet. The subject-matter of the work is the science of erotics. In the preparation of his work, the author has made use of the treatises of *Vatsyayana* and others in Sanskrit. The work consists of five hundred verses and prose passages. It is a marvel of prosodical ingenuity and verbal ornament. The verses are knit well and are a testimony to the scholarly abilities of the author. He was the earliest writer on the subject in Kannada.

The *Panchatantra* of Durgasimha is a famous work of this century. The poet was a minister for peace and war under the above Chalukya king and was a builder of a few temples. Of the several versions of the *Panchatantra,* that of *Vasubhaga-Bhatta* was the one which Durgasimha followed. The original work is not available now and Durgasimha's work is the only living representative of the school and as such it occupies a unique place in the history of the *Panchatantra.* Durgasimha was a good story-teller and in mixed prose and verse he has narrated the several stories of the *Panchatantra.* He shows an aptitude for wit and humour and sarcasm. His verses are often heavily laden with Sanskrit but his prose is natural and idiomatic and has more of the *desi* quality in it. The *Panchatantra* may also be considered a technical work as it was intended to educate princes in the art of government and warfare but its contents are amenable to artistic treatment. The fables as narrated by Durgasimha are lively and even the animals in the stories have distinct personalities of their own. He extracts humour out of the antics of a monkey or the bellowing of a bull. Durgasimha was a delightful writer.

Kavitāvilāsa. Mācha Vātsyāyana Vasubhāga-Bhaṭṭa

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Shridharacharya's *Jataka-tilaka* is the first work of its kind in Kannada and treats of astrology. It was written in 1049 A.D. during the reign of the Chalukya king Ahavamalla (1042-1068 A.D.). *Chandraprabha-charita* was another work by the same author but it is not extant. The *Jataka-tilaka* is a comprehensive treatise dealing with astronomical facts and horoscopy and prognostication. The author seems to have followed Aryabhatta. The whole work is written in verse and contains twenty-four chapters. The author says that this work contains the essential elements of earlier works and makes the study of them superfluous.

Of the literary writers of this period Shantinatha and Nagavarmacharya were the most remarkable. Shantinatha (1068 A.D.) was the author of a *Champu* work called *Sukumaracharite*. The story of Avanti Sukumara was quite famous in Jaina literature. It had already been narrated once in Kannada by the author of the *Vaddaradhane*. Shantinatha follows this narration of the story quite closely, repeating phrases and sentences from it, and he has made a few innovations in the structure of the story. There is much of Jaina dogmatics in the work. The character of the hero in his final birth and the troubles he underwent in his previous births have been movingly depicted. Suryamitra, another important person in the story, appears to possess a few qualities of the poet himself and is worthy of regard. The poet is greatly influenced by the "three gems" of Kannada and like Pampa he has tried to blend poetry and religion in his work. His style is simple and vigorous wherever the story has to be narrated but learned and pedantic in describing the technical topics of Jainism. He was a poet of some ability and his genuine love for the Jainistic way of life has found a lyrical expression in his work.

Nagavarmacharya (1070 A.D.) has given us the first *Shataka* (century of verses) in Kannada literature. It is addressed to the God *Chandrachudamani* and he calls it *Jnanasara* (essence of knowledge). It preaches the spirit of renunciation which can be achieved by completely subduing desire. The verses are full of sincerity and speak to us directly with the intimacy of a bosom friend. They console us in our sorrow and hold up an ideal to pursue. The *Shataka* has the true ring of poetry in it.

To the close of the eleventh century belonged the poet Nagachandra whose literary activities continued till the first two decades of the twelfth century. He wrote the *Mallinatha-purana* and the *Pampa-Ramayana*. He appears to have been of a gentle and pious disposition

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Jātaka-tilaka Nāgavarmāchārya Jnānsāra Nāgachandra Mallinātha-purāṇa

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and was fond of calling himself *Abhinava Pampa* (the new Pampa). The *Mallinatha-purana* narrates the story of *Mallinatha*, the 19th *Tirthankara*. The story content is very thin and the long patches of the eighteen traditional descriptions make the work bulky. Only one of the previous births of the hero is narrated and the five auspicious occasions in the life of a *Tirthankara* are described in a long and lofty manner. The work is a product of the sincere religious devotion of the poet. The descriptive patches, as with the *Pampa-Ramayana* also, are largely conventional and are not the outcome of personal experience. Nagachandra's claim to poetic fame rests largely on his *Pampa-Ramayana*. It is a Jaina version of the story of the *Ramayana* as narrated by Valmiki and is of considerable antiquity in Jaina literature. Vimalasuri's *Paumacharaiya* written in Prakrit in the 3rd year of Christian era and the Sanskrit *Ramayana* of Ravishena composed in 678 A.D. are the sources for Nagachandra who has given us an abridged version of the story in the manner of Pampa. The character of Ravana as depicted by Vimalasuri and his followers rises to the heights of tragic greatness and Nagachandra has fully realised the pathos of it. The mental anguish of Ravana and his soulful repentance for the evil deed of abducting Sita and causing so much sorrow to her, and the heroism, though ineffectual, with which he faces death, afflict us with deep sympathy for him. Nagachandra is at his best in the characterisation of Ravana. His gentle and copious sincerity and melody of expression have made him one of the most lovable of the Kannada poets.

THE TWELFTH CENTURY TO 1400 A.D.

The literary activity from 1150-1400 A.D. is very vast and the number of writers and their works is so large that no individual attention can be bestowed on them in this brief survey. The types of works produced, with a few critical remarks about their literary and artistic qualities may be noticed here. The spoken language of the people was fast changing from Old Kannada into Middle Kannada. We see signs of a change appearing for the first time in the inscriptions and literary works towards the close of the 10th century and throughout the eleventh century the change was rapidly proceeding as can be seen from the inscriptions of the period. By about 1150 A.D. there was a wide gap between the spoken language and Old Kannada, the literary language of poets and learned men. The religious reformist movement of the *Virashaivas* under the leadership of Basava took up the spoken language and gave it a literary status and a vast amount of literature was produced. Unaffected by this literary movement a large number of writers still clung

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to Old Kannada and the *Champu* form and continued to write in the traditional way. Their works can be classified into a few sections and briefly touched upon.

(1) THE LIFE OF THE TIRTHANKARAS AND OTHER JAINA STORIES : Of the 24 prophets of Jainism the lives of a few are selected for detailed treatment. Pampa, Ponna and Ranna, as we have already seen, have each given us the life of the prophet of his choice and they had set up the form and standard of such works which may be called *Jina-Purana*. *Karnaparya* (1140 A.D.) continued the tradition by his *Neminatha-purana*, the story of 22nd *Tirthankara*. The *Harivamsha* of Jinasena I (738 A.D.) in Sanskrit was the source for Karnaparya and other writers on the same theme. The story of Neminatha gains in interest on account of its association with the stories of Krishna, the Pandavas and the Mahabharata war. Herein we have the Jainistic versions of the *Bhagavata* and the *Mahabharata*. A comparative study of these versions with their originals will be of immense interest. Suffice it to say here that Karnaparya has narrated the story in a straightforward manner with a diction at once easy and spontaneous and unaffected by pedantry. The traditional descriptions do not occupy much space and hamper the movement of the narrative. The influences of Pampa and Ranna are seen in those contexts where the *Mahabharata* episodes occur. Nemi-chandra (1170 A.D.), *Bandhuvarma* (1200 A.D.) and *Mahabala-kavi* (1254 A.D.) have each written a work on Neminatha. Nemichandra's work ends with the slaying of Kamsa by Krishna and is incomplete; it was called *Ardha-Nemi*. Nemichandra was a poet of some imaginative power and his description of the growth of *Vamana* rises to the level of sublime grandeur in the *Ardha-Nemi*. There are other episodes of varying degrees of beauty and it is a pity that the work was left unfinished. The *Harivamsha* of Bandhuvarma does not seem to be remarkable in any way but the poet has a happy style and a plenteous vocabulary. The *Neminatha-purana* of Mahabala is an ordinary narrative with a learned diction. The individual abilities of the poets and their distinct contributions can be assessed only after a comparative study. *Aggala* wrote the *Chandraprabha-purana* in 1189 A.D. The story of Chandraprabha, the eigth Jina, does not have much incident, though his previous births have some interesting episodes. Aggala has given us a fairly interesting account of the several stories. His original was the *Chandraprabha-charita* of Viranandi in Sanskrit and he follows it closely, elaborating the story in a few places. His diction is very learned and heavy with Sanskrit. A few individual verses are a touchstone to his

Karṇāpārya Nēminātha-purāna, Mahābala-kavi

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imagination and reveal its limited range and quality. In him the externals of the *Champu* tradition live in their fulness. In about 1195 A.D. *Achanna* produced the *Vardhamana-purana.* It is the story of Mahavira, the 24th and the last prophet of Jainism. He was a historical personage, being an elder contemporary of the Buddha and it is natural to expect a genuine human story in his life. But Achanna and the sources he followed do not give us such a story. What they have given is distant from real life and all the traditional elements of the Jina-purana occur in the work of Achanna. His style is artificial and full of verbal decorations and conceits. Parshvapandita (1205 A.D.) was a writer of some quality. His *Parshva-Natha-Purana* depicts the story of Parshva, the 23rd prophet. The stories of the ten previous births of the Jina are narrated in a straightforward order causing no confusion to the understanding. The story of *Marubhuti* and *Kamatha* with which the work opens is narrated in an interesting way and gives us a fairly favourable impression of the ability of the poet. His style is natural, easy and free from extravagance. Janna (1191-1230 A.D.) began his literary career as a composer of inscriptions and wrote his first work, the *Yashodhara-charite* in 1209 A.D. This poem is justly popular for the interesting story it contains, for the vivid portrayal of character and for the moral fervour of the poet in upholding non-violence in thought, word and deed. The story of *Maridatta* and the two youngsters which forms the framework of the main story is in itself a lovely poem. Though the poem is based on the *Yashodhara-kavya* in Sanskrit of *Vadiraja* (1024 A.D.) it is far superior in quality to the original. The *Ananthanatha-purana,* the second work of Janna, was finished in 1230 A.D. It tells the story of Ananthanatha, the 14th Jina, in the traditional manner with an abundance of descriptive material which is apt to submerge the main story. But its chief interest lies around the story of *Vasu-Sena* and *Chanda-Sasana,* forming the third part of the work. It is a story of temptation and infatuation with its fatal consequences. The abduction of Sunanda, wife of *Vasu-sena,* by his friend *Chanda-sasana* and the following chastisement ending in the death of the latter are most movingly depicted. The style of Janna in his earlier work is far more chaste and rich in suggestion than in the latter one which betrays some carelessness in the matter of structure and language. Janna has great claims to fame as a poet. Gunavarma II wrote his *Pushpadanta-purana* in about 1235 A.D. It is the story of the 9th Tirthankara. The theme is rather slender but it has been spread over 14 chapters. The poet has a fairly good style and there are some stray verses here and there which show a few sparks of imagination.

Āchanna Vardhamāna Pārśva- Marubhūti Māridaṭta Ananthanātha-purāna, Vasu-ṣeṇa Chaṇḍa-śāsana

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The *Shantishvara-purana* of Kamalabhava (1235 A.D.) narrates the story of the 16th Jina. The theme was already handled by Ponna. Kamalabhava's work is far more readable than that of Ponna. The story of *Ashvagriva* has been vividly depicted and it is a fair specimen of what the poet can do at his best. Bahubalipandita (1352 A.D.) and Madhura (1385 A.D.) have each written a work on *Dharmanatha,* the 15th Jina. Only the first five chapters of the work of Madhura survive and they indicate that the style of the poet has some force in it. The work of Bahubali, recovered in its fulness in recent years, has not yet been studied. These two writers are the last representatives, amongst the Jaina poets, of Old Kannada and the *Champu* mode of composition. All the above authors vie with one another in their scholarship and differ only in their tastes and degrees of imagination.

(2) POLEMICAL WORKS AND STORIES: Jainism had to contend with other religions to establish itself among the masses. For this purpose a few writers engaged themselves in the production of works of popular appeal and taught the doctrines of Jainism through tales and narratives. Humour, sarcasm and ridicule play an important part in these works. We have seen before how the *Vaddaradhane,* through its nineteen stories, tried to teach a few doctrines of Jainism. The same tradition was continued by Nayasena (1112 A.D.) in his *Dharmamrita* with such changes as his times demanded. The work is divided into fourteen chapters, each expounding a particular doctrine of Jaina conduct followed by an illustrative story. The very first story refers to *Vasu-bhuti* who was a Brahmin. Impelled by a desire to have a dip in the Ganges he joins the retinue of a merchant who was bound thither. On the way he makes fun of the merchant for his idiocy in worshipping Jaina ascetics and listening to their preachings. He wants to convert the merchant to his way of life and takes upon himself a vow just to show that he can do it as efficiently as any Jaina ascetic. He fails miserably and becomes the laughing stock of all those around him. There is much humour in the depiction of the story. The famous stories of *Chandrahasa* and *Ekalavya* occur here in their Jaina garb and some of the *Panchatantra* tales are made use of. Nayasena was a champion of the *desi* style and his method of piling simile upon simile is reminiscent of the stylistic craft of *Bana.* Nayasena is a lively and delightful storyteller. In the story of Gurudatta occuring in the last chapter there are distinct traces of the influence of the same story in the *Vaddharadhane. Brahmashiva* (1189 A.D.) was a champion of Jainism and in his *Samayaparikshe* he scoffs at other religions prevalent in his time. He has a

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Dharmāmrta Chandrahāsa

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caustic tongue and his humour is cutting. *Vrttavilasa* (1340 A.D.) wrote the *Dharma-parikshe* and *Sastra-sara* extolling the superiority of Jainism. His humour is of a higher quality than that of Brahmashiva. Bandhuvarma (1200 A.D.) in his *Jiva-Sambodhane* narrates a number of stories as illustrations of the twelve ruminations (=Anupreksha) of Jainism. The tales of *Varanga* and *Sukumara* are interesting. The poet does not indulge in invective but quietly invades the mind to appreciate the Jaina point of view. The *Punyasrava-champu* of *Nagaraja* (1331 A.D.) narrates about 52 stories, illustrative of the daily conduct of a Jaina layman. The above writers are of kindred temperament and are motivated by an identical purpose.

(3) ROMANCES: Nagavarma I in his *Kadambari* had shown the way in which romantic narratives could be effectively handled in the *Champu* form. Nemichandra (1170 A.D.) adopts the same in his *Lilavati,* a big work of fourteen chapters. He finished the composition of the work in one year. Kandarpa, the hero of the story, sees in a dream a most beautiful maiden and with his friend Makaranda sets out in quest of her. *Lilavati,* the maiden, has a similar dream in which she has a vision of Kandarpa and sends out messengers in his search. Both the parties meet and the dreams of the two lovers become a reality. But soon after they are separated from each other and *Lilavati* becomes a creeper. The love-lorn hero bemoans the loss of his beloved and mad with grief embraces the creeper which at his touch becomes *Lilavati.* Both are united in marriage and live happily thereafter. This story has been elaborated in all its details and the sentiment of love is put in the forefront. Nemichandra was a very clever writer and was proud of his ability in depicting the *Srngara Rasa.* But he does not aesthetically convince us. The *Kusumavali* of Devakavi (1200 A.D.) is another romance built more or less on the same pattern as the *Lilavati* which had the Sanskrit *Vasavadatta* of Subandhu for its model. A prince by name Manikundala sees in his dream a maiden by the side of the sage Kapila. He and his minister go to the hermitage of the sage and see there a marble statue of a lovely maiden. On being questioned about it Kapila narrates the story, Kandarpa a prince sees a portrait of Kusumavali and smitten with love for her goes out in her quest. After some adventure on the way he comes to the city where Kusumavali dwelt. She had by now seen a portrait of Kandarpa and was pining in love for him. Both meet but owing to a mishap Kusumavali was converted into a lithic statue by Kapila. Finally Kandarpa, by the grace of Kapila, is united

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Vṛttavilāsa Śāstrasāra Varāṅga Sukumāra Puṇyāśrarva Līlavati, Śṛṅgāra Kusumāvali

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with his beloved. The story stops here and the work is incomplete but 15 chapters are over so far. The story is thin as in the *Lilavati* and there is a rank growth of unnecessary description. Devakavi has a mellifluous style but, like Nemichandra, is not satisfying. Both lack the ability to create a world of magic and illusion. Choundarasa (1300 A.D.) wrote the *Abhinava-Dasha-Kumara Charite* and *Nala Champu.* The latter is the popular story of *Nala-Damayanti.* The former is a Kannada rendering of the Sanskrit prose classic, the *Dashkumaracharita* of the poet Dandi. Choundarasa has done his job admirably keeping out the usual excesses of pedantry and artificiality. It may be noted that all these works are chiefly secular in character.

(4) TECHNICAL WORKS : Rajaditya (1191 A.D.) wrote six treatises on Mathematics. He composed the *Vyavahara-ganita,* a work in eight chapters, in five days. He also wrote a work on geometry and his *Lilavati* is probably a translation of the Sanskrit work of the same name. His verses run freely and indicate his power of expression. *Kirtivarma* (1125 A.D.) wrote a *Govaidya.* He was probably a prince of the Chalukya dynasty. In his work, in addition to the exposition of the diseases of cattle and their cure, he preaches kindness to animals. The *Karnata-Kalyana-Karaka* of Jagaddala Somanatha (1150 A.D.) is an extensive work in eight chapters on Ayurvedic medicine and is a translation of the Sanskrit *Kalyanakaraka* of Pujyapada. The poet has at his command a happy diction. Ratta Kavi (1300 A.D.) wrote a work called *Ratta-mata* which treats of meteorological topics. It summarises the contemporary beliefs regarding the formation and varieties of clouds, rainfall, earthquakes, underground water, thunder and lightning, the atmosphere and such objects. The work is written entirely in verse and indigenous metres are freely employed. The metrical mastery of the writer is amazing and his style is lucid and free. Mangaraja wrote his *Khagendra-mani-darpana* in 1360 A.D. It is an important work in 16 chapters treating of the several kinds of poison and their antidotes. Natural poisons of organic and inorganic origin and artificial ones made by chemical processes are dealt with. All these technical works have some literary quality which affords some delight.

(5) OTHER POETS : A few poets who do not appear in any of the foregoing classifications are worthy of notice. One of them is Harihara (1200 A.D.), the author of the *Girija-Kalyana.* It is a *Champu* poem in Old Kannada depicting the marriage of Shiva and Parvati. Though

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Daṇḍi Vyavahāra-gaṇita, Karnāta-Kalyāṇa-Kāraka Raṭṭamata Girijā Kalyāṇa

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Harihara's real greatness rests upon his other works, this work is by no means negligible. The emotional energy of the poet was irrepressible, and the several episodes in the work are alive with it. Rudrabhatta wrote his *Jagannathavijaya* in about 1180 A.D. It is a Vaishnava work depicting the story of Krishna and his several adventures. The diction is learned and at times heavy with a preference for Sanskrit vocables. There are clear traces of the influences of Pampa and Nagachandra. Andayya (1235 A.D.) was a class by himself and wrote a work called *Kabbigara-kava* (the protector of poets). It was generally held by the *pandits* that no poem could be written in Kannada without the admixture of Sanskrit words. Andayya took up this challenge and wrote this work in pure Kannada. His pure Kannada includes words derived from Sanskrit also. The theme of the poem is a creation of the poet himself and his style is charming and melodious. Boppanna-Pandita wrote a perfect lyric of 27 verses praising the beauty of the statue of *Gomateshwara.*

(6) SCHOLARS : The names of Nagavarma II (1145 A.D.) and Keshiraja (1260 A.D.) can never be forgotten. Each has rendered memorable service to Kannada language and literature. Nagavarma II wrote *Kavyavalokana, Karnata-bhasa-bhusana,* and *Vastu-kosha.* He was also the author of a *Jina-purana* which is not extant. In the first part of the *Kavyavalokana* called the *Shabdasmriti* he has written the first grammar of Old Kannada. The definitions or *Sutras* are in the *Kanda* metre and the examples are quotations from early writers. It is a fairly good grammar. The other sections of the work treat of rhetorics and poetics with numerous citations from old works as examples. The author has quoted about 600 verses in all and his work can be looked upon as an anthology of Old Kannada literature. The selected verses show the fine taste of Nagavarma. The *Bhasabhusana* is written in Sanskrit in the *Sutra* style and treats of the grammar of Old Kannada. It is much fuller in content than the *Shabdasmriti* and forms the basis for the *Sabdanusasana* of *Bhattakalanka* (1604 A.D.), a learned work in Sanskrit on Kannada grammar. The *Vastukosha* is a lexicon of Sanskrit words commonly occuring in classical literature with their meanings in Kannada.

Keshiraja wrote a number of works but only his *Shabdamanidarpana* survives. It is based on the grammars of Nagavarma and follows the model of *Shabdasmriti.* It is the most comprehensive grammar of Old Kannada embodying the researches of Keshiraja. We see in it a

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Kabbigara Kāva Kāvyāvalōkana, Karnāta- bhāṣā-bhūṣaṇa, Śabdānuśāsana Bhattākalanka

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mind which is honest, impartial, straightforward, lucid and sensitive to things of beauty and in so far as it reveals a personality it is also a work of art. The *Shabdamanidarpana* is the bible of Old Kannada language and is an indispensable key to the treasures of Old Kannada literature. Mallikarjuna (1245 A.D.), the father of Keshiraja, is famous for his anthology of Old Kannada poetry in 18 chapters. It is called the *Sukti-sudharnava* and contains more than 2200 verses. Kavi-kama (1200 A.D.) wrote a work called *Srngara-ratnakara* in which he gives us an exposition of the *Rasa* theory of Indian poetics with special reference to the *Rasa* of *Sringara.* Udayaditya (1150 A.D.) was the author of a small treatise of 72 verses on the nature of poetry and figures of speech and verbal ornaments. A study of all these works is necessary for a proper understanding of Old Kannada literature and language. The Kannada people are deeply grateful to Nagavarma and Keshiraja for the valuable aids they have given to understand Old Kannada and for their devotion to Kannada studies and scholarship.

THE FIFTEENTH CENTURY AND AFTER

We have seen that Old Kannada ceased to be a living language by about 1150 A.D. and that it was artificially kept up by the learned writers till the end of 1400 A.D. and after that date it becomes a spent-up thing. But sporadically it makes its appearance in a few literary works as a relic of the past and is often in association with Middle and New Kannada forms. Chandrakavi (1430 A.D.), Suranga (1500 A.D.), Virabhadra-raja (1530 A.D.) and a few more writers have employed Old Kannada in their works. Towards the middle of the 17th century there was a resurgence of Old Kannada in literary compositions. Shadakshara Deva wrote three works in Old Kannada; his *Raja-shekhara-vilasa* was finished in 1655 A.D. and his *Basava-raja-vijaya* was completed in 1677 A.D. followed by his *Shabara-shankara-vilasa.* Shadakshari was a deep scholar in Sanskrit and Kannada. He had studied the works of Pampa and Ranna, of Nemichandra and Rudhrabhatta, of Aggala and Harihara and was quite familiar with the structure of Old Kannada as analysed by Keshiraja. The poetic muse was upon him since his eleventh year and by composing the above-mentioned works he became the leader of an attempt to rehabilitate Old Kannada. Under the royal patronage of Chikkadevaraja (1672—1704 A.D.) a number of scholar-poets took to writing in Old Kannada. They had Shadakshari as their immediate model and also went back to earlier writers. Tirumalarya, Chikupadhyaya, Timma, Mallikarjuna and others wrote *Champu* works in Old Kannada. Chikupadhyaya was

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Sūkti-sudhārṇava Kavi-kāma Śrngāra-ratnākara Chikupādhyāya

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a most prolific writer and more than 30 works stand in his name. His *Rukmangada-charite* finished in 1681 A.D. contains a fair specimen of the Old Kannada that the poets of the time employed. All the above writers were learned in Sanskrit and Kannada and some of them were scholars in Tamil and Telugu also and their attempt to bring back Old Kannada did never assume the proportions of a movement. After these learned poets, Old Kannada had to recede into oblivion till it was again picked up by Aliya Lingaraja, Basappa Shastry and others in the 19th century. Towards the end of that century we have the spectacle of a natural genius in Muddana or Lakshminaranappa struggling against poverty and disease and mastering the idiom of Old Kannada by supreme self-effort and producing two works in antique prose His *Adbhuta Ramayana* and *Ramashwamedha* are popular works studied by many with a tenderness of feeling for the premature death of the poet and admiration for his extraordinary power of imagination and sense of humour. Old Kannada is not completely dead even in the 20th century. A few writers brought up in the traditional way still employ it. The late Prof. B. M. Srikantia (1884-1946 A.D.) who was the father of Modern Kannada poetry, was as well, a profound student of Old Kannada and his mastery of its life and idiom is really marvellous. While reading his *Ashvatthamam*, a tragedy on the Greek pattern, we feel as though we are reading a work of Pampa or Ranna. He had the rare gift of recapturing the life of Old Kannada so thoroughly that he could don it as a mantle whenever he thought of doing so. With such an instance as his achievement before us are we justified in saying that Old Kannada is dead in the 20th century? It is still living for those who can feel its throbbing pulse.

CONCLUSION

From the foregoing survey, brief though it is, it is abundantly clear that Old Kannada literature is a rich heritage of the Kannada people. It is the life-history of their culture and spirit; it is their autobiography. Fed and nurtured by Sanskrit all along it breathes the spirit that is common to all India. It is a provincial expression of a pan-Indian culture with its subtle local colouring and fragrance. The Kannada people are justly proud of their literary wealth and are forging ahead in the ceaseless quest of Truth, Goodness and Beauty.

Rukmāngada Lingarāja

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MEDIEVAL KANNADA LITERATURE

(12TH CENTURY TO 18TH CENTURY)

R. Y. Dharwadkar

BETWEEN the twelfth century and the eighteenth century, Kannada literature manifests a marked richness of activity, throwing up several new tendencies and expressions of thought. Politically, the period was one of great achievements and deep frustrations. It was in this period that the Chalukyas of Kalyani reigned supreme and made known the name of Karnatak even to foreigners. As the great author Vijneshvara put it, the reign of King Vikramaditya in particular was unsurpassed in pomp, happiness and security :

नासीदस्ति भविष्यति क्षितितले कल्याणकल्पं पुरं ।
नो दृष्टः श्रुतः एव वा क्षितिपतिः श्री विक्रमांकोपमः ॥

Bilhana, the Kashmir poet, records how during Vikramaditya's reign the people slept with perfect security leaving the doors of their houses wide open :

जनैःअवज्ञातकपाटमुद्रणैः क्षपासुरक्षाविमुखैः असुप्यत ।
करा विशंति स्म गवाक्षवर्त्मसु क्षपापतेः छिद्रमयैः न तस्कराः ॥

But this was not to last long. It was just the lull before the storm and when the hurricane swept, it shook the social, religious and political structure of Karnatak almost to the foundations. The twelfth century witnesses a great political and social crisis when the Kalachuri kings under Bijjala made a bid to snatch the Kannada empire from the later Chalukyas.

Note : The period of survey being vast, only the more prominent trends and experiments have been noted in this brief article. Most of the major writers and the more important of their works have, however, been covered.

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In religion, perhaps the form remained and the substance had fled. The great movement of Buddhism and Jainism had lost their early fervour. The Vaidik religion seemed to emphasise more the inequality and the 'tantra' part than the pith of the matter. The stage was set for the arrival of a superman, one who could take the populace out of darkness and lead them to light.

Shri Basaweshwara was one such. He was born at Bagewadi, in the present Bijapur district, and possessed high intellectual power, integrity of character, imagination and drive. He was both the spiritual and political saviour of Karnatak. He practised in his life what he preached in his sayings. It was he who built the mansion of Anubhava Mantapa in its splendid shape. It was because of him that Kalyana became a great spiritual centre in India. He swept across the whole country and declared that in the eyes of God, all creation was one. He told the people that God was at their elbow, provided they knew how to call Him.

Shri Basaveshwara gave a new form and function to prose. Prose had till then been assigned a menial status in champu. He lifted it to lyrical heights and gave it suppleness and flexibility. The 'vachanas' that Basaveshwara fashioned are alive today. What he touched, he adorned. For beauty, for complete expression of the author's personality for pure and powerful injunctions towards the higher life, for lyrical quality and for poetic grace Shri Basaveshwara's 'vachanas' are unsurpassed.

Basaveshwara was a great reformer of society. The Vaidikas, who had clung to the crust, sacrificing the substance, came in for seathing scorn from him. Basaveshwara assailed the people who bowed a thousand times to the *'Naga'* sculptured in a stone, though they would put a real serpent to death. He had no patience with people who sang hymns in praise of Agni, the God of Fire, but threw tub-fuls of water whenever their own houses were on fire. To the goat which is being taken to the sacrifice, he says :

> "Hapless goat, cry out to them, that with wordily worded words, found for thee pretext to bleed. Wail before the chanting Vedantins, mourn before the listening Shastrins. Kudala Sangama shall verily do thee justice for thy grief."

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According to Basaveshwara there was neither caste nor community. "Who seats in the smithy is a smith, who washes is a washerman, who weaves is a weaver. Hence a Brahmin signifies the Vedic lore. If womb determine caste, why not ear?" According to him one who kills is an outcast. One who lives on dirt is an untouchable. "God is but one though names differ, even as every virtuous woman has a single lord." In life, he himself refused to have the Upanayana ceremony; he said he had embraced the Virashaiva faith and needed no such 'sanskara.'

He enjoined that each should try to set his own house in order. (उद्धरेत् आत्मना आत्मानम्). "Do not meddle in the affairs of others. They know perhaps how to save themselves." "Why fret to improve others in the world? Keep your own body and soul pure. Our God does not approve of one who unnecessarily weeps for others." He said that Heaven and Hell were not far off. "Say 'Sire', Heaven lies about you; Say 'rough' you are in Hell; *Achara* or good conduct is Heaven. *Anachara* or evil conduct is itself Hell." Why then aspire for Heaven or be afraid of Hell, which nobody has perhaps seen, the misty bourne from which no traveller has returned. "Our God Kudala Sangama has set up this world as a mint; He mints the individuals as coins here. The coin which is current here, has currency there also." Society is a group of individuals. The abstract cannot improve till the concrete improves itself. Let the planks be all right, the ship will take care of itself. Like a warrior always ready on the battle-field, he wanted the individual to be ever-vigilant in spiritual matters. He declared once again that kindness is the essence of religion. "What is religion if kindness has no place in it? Kindness to all creatures is an undeniable urge and the chief source of religion."

The 'vachanas' are valuable not only for their ethical content but for the insight they give into Basaveshwara's personality. He repeatedly proclaimed the inconsequence of the material world. People flattered him; said he was great, but he knew his mind: "My mind dodges me like a monkey on the bough. It does not let me stay where happy I should be." He felt that his mind was like the inside of a wild fig. Scrutiny alone would reveal the unsightly core. "The sweet fat with which a sword is greased sets a dog a-licking. So is my life. My mind is loth to relinquish its attachment to the world. Rid me, O God, of this doggishness of my mind." "Thou hast spread before me a green pasture for lascivious temptation. How can the beast in me discriminate? It is decoyed by the greenness." Desires chain the individual in the prison-

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Sanskāra, Achāra Anāchāra

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house of existence. Like the frog which though right under the fangs of a snake, looks greedily at a fly bouncing in the air, like the thief on the scaffold who gluts himself with a feast of milk and ghee, the individual tries to drain to dregs the temptations of this life. Not these for Basaveshwara; he wants to merge in Kudala Sangama. Like the child torn away from the mother in a market place he has been crying for God. He abhors the flattery that men offer. "Here I am impaled on a spike of gold, beaten by strokes of fulsome flattery. And all for my pleasure. I basked in praise and warmed both sides. Woeful me! I am pierced through and through and am writhing in pain. O Justice of Heaven, save me my praise, if thou meant well by me."

Basaveshwara's life was an incessant endeavour to abjure all temptations: "If ever I ask for a single particle of dust of gold, or a single thread in a garment . . . . let me be accused by Thee and cursed by the Ancients." Or again: "I fear not the reptiles' impetuous onset, nor the fury of flames threatening to consume me. The pointed poniard has no terrors for me. But of one I am afraid and that is the mortal dread of another's wealth and of another's woman."

It is not unlikely that some people criticised Shri Basaveshwara, himself a great Virashaiva, for serving King Bijjala who was a Jaina and hence a 'Bhavi'. So, he replies: "Say they: "See, he waits below the dais of Bijjala of another creed.' Well then I answer thus . . . . . 'My head shall answer if for once I ever spend myself for me.'"

He prays to God Kudala Sangama:

"The rich build temples unto Shiva
But poor me! what can I do!
My legs are my pillars.
My body itself the temple;
My head the golden 'Kalasha'
For hear me O Lord,
What *is* must go; what *was* endures." *

(The *Sthawara* perishes, *Jangama* is eternal.)

Shri Basaveshwara's influence during the brief period of 32 years of his life, and afterwards, was immeasurable. He inspired new spiritual,

* Sayings of Basava—C. S. Bagi.

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social, and political activity in Karnatak. People forgot their caste and class distinctions and came forth to join the great march of faith that he led. In the propagation of his teaching the 'vachana' form played a vital part. Kalyana became the seat of world fellowship. People from different strata of society like Akka Mahadevi, who would have been a queen, Machayya who was a washerman by caste, Marayya who came from among winnowers of rice, Chandayya the rope-maker and several others joined to seek God and sing His praise.

Akka (Sister) Mahadevi was a writer of forceful and passionate prose. Legend goes that she was the daughter of Vimala and Sumati of Udutadi in Mysore and that King Koushika, a Jaina, wanted to marry her. She refused, because he would not believe in her faith. Her 'vachanas' have the touch of great poetry and are incredibly picturesque.

Though she also believes that this world is illusion, she holds that it is not necessarily the woman who decoys man from the correct path. "For Man *Maya* is a torture in the form of Woman. For Woman it takes the shape of Man. It is difficult to crush this illusion. It has engulfed Hari, Brahma, Indra and Chandra. It has annihilated those who boasted that they had conquered it. Fleeing from this is cowardise. One shall have to face it and be firm like a rock."

"Having a house on the top of a mountain, what avails it if you are afraid of the wild beasts? Setting up a tabernacle on the shores, what avails it if you are afraid of the waves of the sea! Having a house at the centre of a market can one be shy of words? When born in this world, praise and derision are inevitable. Only, one should be calm without harbouring any anger in one's mind."

"It is lovely to play with the snake if only one knows how to take out its fangs. It is lovely to have one's body, if only one knows how to have the impulses under control. Or else, the impulses are like ogres."

Like Shri Basaveshwara and Akka Mahadevi, there were many who expressed their ideas and experiences in 'vachanas' – Prabhudeva (c. 1150), Channabasava (c. 1150), Siddharama (c. 1150), Sakalesha Madarasa and several others. By the time of Tontada Siddheshwara and Nijaguna Shivayogi, the 'vachana' form had become a vehicle capable of expressing the most intricate religious thoughts and the subtlest nuances of Virashaiva theology.

Māchayya Mārayya Māyā Mādarasa

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In the early part of the 13th century the Virashaiva poets assayed another literary form and the results of their experiment abide to this day. It was Poet Harihara who for the first time used the 'ragale' or 'raghata bandha' metre for a full-fledged *Kavya*. 'Ragale or 'raghata bandha' is said to be an indigenous metre, and as employed by Harihara it is akin to the modern blank verse. There have been instances of its occasional use by the earlier poets for the sake of metrical change. It was Harihara who used it for a full-fledged *kavya*. Tradition has it that Harihara's contemporaries scorned this upstart metre and contemptuously called him *'Ragaleya Kavi'* meaning that his poetry was without any 'rasa' and that in order to vindicate his position as a poet, he wrote a *'proudha kavya'* called *'Girija Kalyana'* in the champu form.

Harihara (c. 1200) is a veritable revolutionary in Kannada poetry. He struck new paths in several directions. How he employed the 'ragale' metre for the first time for a full-fledged *kavya* has been mentioned. It was because of him that letters like ಱ, ಌ, which were already obsolete, were dropped from the Kannada alphabet. And more than anything else, it was he who for the first time introduced new themes in Kannada poetry, blazing a trail for others to follow.

Till then, the life of a Tirthankara or a story from either the Ramayana or the Mahabharata was the usual theme for poetry in Kannada. The vogue was so great that Kumara Vyasa, who came later, declared that *Adishesha* himself groaned under the weight of Ramayana stories in Kannada. This tradition was pervasive. As early as the 11th century, the Jaina poet Nagachandra had declared that "no poetry could earn repute unless it dealt with the life of Shri Ramachandra. If Rama is the hero, that *kavya* automatically becomes famous. Would ever a necklace of iron pass for one of gold? The theme accepted, everything is accepted." Such was the popularity of Ramayana stories in Kannada till the 13th century. But Harihara put a stop to it. He wrote on Shiva and the numerous Shiva-Sharanas. For this preference Harihara had his own reason: that Rama and the Pandavas were mortal while Shiva and his Sharanas were immortal. It is not for us to question his opinion, but Harihara's innovations had two salutary effects on Kannada poetry. The first was that it signalled a more realistic approach to poetry, and the second, that it attempted to recognise the greatness of more or less contemporary personages. The literature of the time came to have a historical and biographical significance. It is from "*Basava Raja Devara Ragale*" of Harihara, a work written within fifty years of Shri Basaveshwara, that we get most of the facts about the Sage's life. Harihara wrote several 'ragales' on the lives of many other saints, like Allama Prabhu, Akka Mahadevi and Nambianna,

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to name a few. As already mentioned, he also wrote a champu work, *"Girija Kalayana,"* on the penance of Parvati for Shiva.

To a student interested in the personality of the writer, his 'shatakas' should be more interesting, however. It is there that we get a full look at the poet in Harihara with all his reformatory and spiritual zeal :

"Merely tied to my wife, children and friends and not trying to realise myself I have been carrying on like a fool in this world. Help me, Lord, with your grace. My mind has been unable to comprehend the several lives through which it has passed and is unable to concentrate on you. Grace of my Grace, I have somehow carried on so far without bending to kings and bowing to false gods. If a man has a good house, a sweet wife, grown-up children and enough capacity to earn money, it is inevitable that he should be caught in the web of *Maya.* That is why, my Lord, I have abjured the service of human beings, where one is required to go on saying 'Yes Sir,' 'Right Sir'. I have abjured the degrading humility which even would reduce the size of one's own body. Speak not, O man, that men can give. What can they give, kings of shreds and patches, dolls made of mere grass or cloth ? Can dolls made of clay ever give ? If you will ask any favour, ask it from that the perennial fountain, Mahesha."

The effect on literature of the Virashaiva upsurge has been noted. If Basaveshwara made prose flexible, and Harihara yoked the 'ragale' to lofty poetry, it was the good fortune of Raghavanka to use the *'shatpadi,'* another indigenous metre, for a full-fledged *kavya.* Like 'ragale,' *'shatpadi'* had been used, though very rarely, in earlier poetry, for variety or for decoration. Raghavanka endowed it with a new function.

Raghavanka was a close relation of Harihara. Of his numerous works, *'Harishchandra Kavya'* and *'Siddharama Charite'* are the more popular and perhaps the most enduring. The narration of the life of Harishchandra, King of Ayodhya, is full of pathos and it establishes that Truth is God and God is Truth. Raghavanka's imagery, brilliance, emotional power and the dramatic quality of his dialogue have secured for *'Harischandra Kavya'* a high place in Kannada literature. The familiar process of clothing a universal theme in local garb is seen in Raghavanka also. Harishchandra, according to him, is a Shaiva, who on seeing God Virupaksha on the banks of Tungabhadra at Hampi goes into raptures.

Rāghavānka

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'*Siddharama Purana*' deals with the life of the Shaiva Saint Siddharama who was a great *Karmayogi*. Siddharama made Sonnalige or the present Sholapur his place of activities and had several temples built and several tanks excavated there. He was a great servitor of the populace and in the happiness of his brethren he found his own life's mission. It was such a man that Allam Prabhu, the great exponent of the '*Jnana marga,*' met. Allama's advice to Siddharama was that he should not allow his soul to be submerged in the misery of others. But Siddharama's own philosophy of life had been evolved without adequate contemplation. He tells Prabhudeva that God is a concrete conception and manifests Himself in one's love to his brethren.

In a way Siddharama forestalls the modern conception of 'Sarvodaya' where the amelioration of society is synonymous with service of God.

It has been already noted that owing to the great influence of Shri Basaveshwara, people from various parts of India flocked to Kalyana to be his disciples. Among them were men from Andhra Desha, Maharashtra and Saurashtra. '*Somanatha Charite,*' another work of Raghavanka, deals with the life of Adayya, who was born in Saurashtra and went to Purigere (modern Laxmeshwar) for his trade. The story describes how he faced the Jainas there and established the Virashaiva faith. It has several details of contemporary interest.

Bhima Kavi (c. 1400) wrote his popular "*Basava Purana*" in '*bhamini shatpadi.*' Though the work has some too obvious exaggeration to be considered an authentic biography, it is a full-fledged *kavya*, like Harihara's '*Basavaraja Devara Ragale,*' dealing with the life of Shri Basaveshwara. The author says that it is a translation of '*Basava Purana*' written by Palkurike Soma in Telugu.

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While talking of the '*shatpadi*' form, we should deal at some length with five more writers who have used this group of metres and made significant contribution to Kannada literature. They are Kumara Vyasa (c. 1400), Chamarasa (c. 1430), Virupaksha Pandita (1585), Lakshmisha (c. 1550) and Kumara Valmiki (c. 1500).

Of these, Kumara Vyasa is the most outstanding and verily among the most remarkable of Kannada poets. He took all knowledge for his province, and portrayed the vast life of Mahabharata. As he has claimed,

Siddharāma jnāna mārga Chāmarasa

State Museum,
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kings and the priests, philosophers and mere mortals given to amours and animosities have all much to learn from this 'guru of the Kavyas.' Vast as the canvas is, the poet has paid equal attention to details as well. And that is one secret of his greatness. Another is his world-embracing sympathy. Indeed, in delineation of Karna he has endowed the character with more loving care than even his Bhimasena or Arjuna. In addition to this massive architecture blended with the most exquisite sculpture, and the creation of vivid, full-blooded characters is another characteristic of Kumara Vyasa—his piety. He is a Bhakta Kavi. He misses no occasion when he can sing the praise of the Lord Krishna. Tradition goes that it was under the inspiration of Ashwatthama, that he wrote his sublime work.

Kumara Vyasa, or Narayanappa as he was known, belonged to the family of 'shanbhogas' (village clerks) of Koliwad in the present Gadag Taluka. People even now show the pillar in the famous temple of Shri Viranarayana at Gadag where Kumara Vyasa used to stand clad in wet clothes chanting his spontaneous poetry.

Reference has been made to a popular legend on the origin of the *Kumara Vyasa Bharata.* The story runs thus : Narayanappa, not known for learning or even literacy, frequented the Viranarayana temple at Gadag and was a partaker of the free feeds for the poor arranged there. On one particular day two urchins began to quarrel at the feast, wanting the sole possession of a plantain leaf. An elderly person, who was looking on, casually remarked to one of the lads : "You, how arrogant you are ! A veritable Duryodhana."

Another elderly man who was sitting in a corner unobserved, somehow was upset by this remark. His eyes became moist and quietly he prepared to leave the temple precincts. This struck Narayanappa as being strange. Why should the old man have shed tears when somebody made a most commonplace observation ? He followed the aged man and plied him with questions. The venerable man said it pained him that of all things, Duryodhana's name should have been a byword for arrogance. Narayanappa's curiosity was further whetted, and he discovered that the visitor was none other than Ashwatthama. The legend says that it is with Ashwatthama's prompting that Narayanappa recited the epic, spontaneously and without the aid of slate and pencil or the torture of composition, erasure and improvement. Whatever the legend, Kumara Vyasa's work is unquestionably great. It has no peer in Kannada for the vast compass of writing, delineation of details, for sympathy, for magnificent characterisation, music and meaning of expression, experience

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of life, devotion and more than anything else, the most natural heaping of metaphors. It is no wonder therefore that wherever Kannada is spoken the *Kumara Vyasa Bharata* is revered, read and recited. It never fails to evoke enthusiasm and zest in any gathering, be it of townspeople or villagers.

Chamarasa (c. 1430) wrote his famous *"Prabhulinga Leele"* in *'bhamini shatpadi'*. The work deals with the life and teachings of Allama Prabhu or Prabhudeva, who happened to be a contemporary of Shri Basaveshwara and perhaps the moving spirit of the Virashaiva revival. Allama Prabhu occupies a very high place amongst the Virashaiva Shivasharanas. In fact even while living, he was regarded as an 'avatara' of Shiva himself. Shri Basaveshwara, who held together and led forward the whole movement, himself regarded Prabhudeva as his guru. Prabhudeva stood for the *'jnana marga'* and all the great Virashaiva saints bowed to him as disciples seeking enlightenment. Basaveshwara, Akka Mahadevi, Goggayya, Channabasaveshwara and Siddharama, all of them recognised Allama as their spiritual guide. If Mridamurti Siddharama worked as a *karmayogi* at Sholapur and if Jangama Prana Shri Basaveshwara worked as a *bhakta yogi* at Kalyana, Prabhudeva as a Niranjana linga and *jnana yogi* was guiding all the seekers from Balligave. Prabhudeva transcended *karma*. His preaching to mankind was also to rise above the *karmachakra*. *Karma*, good or bad, was self-perpetuating. The person who followed the path of *Karma* would be lost in the bog of attachment. *Jnana* was therefore the only way of release.

Chamarasa describes beautifully this mighty personality of Prabhudeva in his 'Prabhulinga Leele.' Supreme in literary brilliance are the scenes where Mayadevi tries to woo the Prabhu, and the conversation between Goggayya and Prabhudeva or Goraksha and the Prabhu. In grandeur of philosophical concept and in excellence of depiction, the discussion between Siddharama and Prabhudeva is an immortal piece of writing.

Perhaps because of its philosophical significance and the fact that it dealt with the towering personality of Prabhudeva, Chamarasa's work was translated into various other Indian languages. As early as 1520 the work had been twice translated into Telugu—once by Piduparti Somanatha in the *'dwipadi'* metre and the second time by Piduparti Basava Kavi in the *champu* form. Shivaprakasha Swami of Tiruvannamale translated the work into Tamil around 1650 A.D. It is also said that Virupaksha Pandita of the 16th century translated it into Sanskrit, and Brahmadasa translated it into Marathi. That should speak for the immense popularity of the work.

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Another important work of the period which is extremely popular is the *Jaimini Bharata* of Lakshmisha. The work describes the Ashwamedha yajna performed by Dharmaraja and is written in *'vardhaka shatpadi.'* Like Kumara Vyasa, Lakshmisha is a 'bhakta kavi' and considers his work as propitiation of Lord Krishna. There are a number of jewel-like narrations of 'upa-kathas,' in the work. The Ramayana is narrated thus in synopsis, and Lakshmisha describes with reverent affection and sympathy the character of Sitadevi, when she is abandoned by Shri Ramachandra. Likewise the Chandrahasa episode is a gem of pure pathos and is deservedly popular. Lakshmisha's poetry has a fine musical quality about it and his images are vivid and brilliant. Like Kumara Vyasa's work, *Jaimini Bharata* is recited with the greatest reverence and devotion even today in Kannada homes.

Of other poets who wrote in the *'shatpadi'* form, mention must be made of Virupaksha Pandita (*Chenna Basava Purana*), Bhaskara (*Jeevandhara Charite*), Lakkanna Dandesha (*Shivattattva Chintamani*), and Kumara Valmiki who wrote *Torave Ramayana.* Another remarkable work, *Harikathamritasara* by Shri Jagannatha Dasa, will be dealt with while dealing with the *Dasa* movement in Karnatak.

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If Maggeya Mayideva (c. 1430), Hahihara (c. 1200), Someshwara (c. 1200) wrote "shatakas" in the traditional akshara vrittas, *"sangatya,"* another indigenous metre, was used by Deparaja, a prince, for his work *Sobagina Sone,* by Shishumayana for his *Tripura Dahana Sangatya* and Nanjunda (c. 1525) in his *Kumara Ramana Kathe.* Nanjunda's work deals with historical conditions just prior to the establishment of the Vijayanagara Empire, when Allauddin of Delhi sent his general Nemi-Khan to conquer Kummata Durga. Another very great work in this metre is the famous *Bharatesha Vaibhava* written by the Jaina poet Ratnakara Varni. The work which deals with the life of Bharatesha, son of Adi Tirthankara Purudeva, reconciles *yoga* and *bhoga* in a wonderful manner. King Bharatesha, while enjoying the *bhoga* of the world has the attitude of a *yogi.* That, according to the poet, is the gist of this life: "A king should have thoughts of both *bhoga* and *yoga;* he should be both *raga rasika* and *vitaraga rasika."* * Like the dancing girl, who with all her apparent ease and grace has her attention always fixed on the

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Sāngatya Rāga Vītarāga

* ಭೋಗವಿಚಾರವು ಬೇಕು ನೃಪತಿಗಾತ್ಮ ವಿಚಾರವು ಬೇಕು ।
ರಾಗರಸಿಕನಾಗಬೇಕು ಭಾವಿಸೆ ವೀತರಾಗರಸಿಕನಾಗಬೇಕು ॥

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vessel which she has on her head, the king amidst his kingly activities should have his eye on *mukti.*

Mention must also be made of two more writers who used the *'sangatya'* form to effect. Both of them are women: Honnamma (c. 1700), who wrote *Hadibadeya Dharma* or 'The Way of a Virtuous Woman,' and Helavana Katti Giriyamma (c. 1750). Of these the work of Honnamma is very popular and rightly so. Her method of narration and the commonsense view she presents, and her simple lyricism, unfold the personality of the author. She describes in fine detail the way a virtuous housewife should live. And she challenges all those who belittle women: "Was she not a woman who gave birth to each one of us? Was she not a woman who protected us while young? Why then do the blind talk lowly of her? It is heaven to beget a son and hell to have a daughter? A son no doubt will learn to read and comfort himself, but it is the daughter who saves a family."

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'Tripadi,' the most 'native' of all Kannada metres, the form in which even today the sons of the soil express their hopes, aspirations and frustrations, the form in which mothers lull their children to sleep, the form in which women forget the tedium of household work, was used for noble purposes by several Kannada poets. If Siddharama (c. 1150) used it for praise as in *'Basava Stotra Trividhi,'* Mahadeviyakka (c. 1150) and Nijaguna Shivayogi (1500) used it for explaining the intricacies of Virashaivism as in *'Yoganga Trividhi'* and *'Arvattu Murara Tripadi.'* But the most popular 'tripadis' are undoubtedly those of Sarvajna, whose work is a veritable encyclopaedia. Perhaps because of his birth or because of his surroundings, Sarvajna has been the most outspoken man in Kannada literature. He sailed majestically like a rain-bearing cloud; he flashed like lightning, and he thundered. Besides exposing the hollowness and futility of communal labels, he taught people the higher way of life. He was a bitter satirist and nothing escaped his penetrating eye. He spared none, nor hated any man in particular. His writing is like a rapier thrust, at once deep and merciless. The impact of a poet on his age and country is tested by the number of his ideas and words that pass into the common people's vocabulary. That is how the Bible and Shakespeare have been the most potent forces in England and English. So is Sarvajna in Kannada. Few Kannada authors have given so much to the speech of the ordinary people as Sarvajna.

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Janna (c. 1225) used the 'kanda' form akin to the Sanskrit 'Arya-Vritta' for his popular work *Yashodhara Charite.*

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Another great movement which lifted Karnatak once again from slough of inaction to the heights of spiritual ecstasy was the great *Dasa* movement. What a spectacle it must have been to see the sacred figures of the great *Dasas,* with their *namas* and *tambooris* go from house to house early in the mornings, singing their ecclesiastical songs!

The *Dasa* movement started with Shripada Raya (c. 1500). It was because of these great Vaishnava saints and mystics that Karnatak once again hummed with spiritual activity. Several of the *Dasas* were themselves from outside Karnatak. For example, Naraharitirtha, who was defeated by Shri Madwacharya, came from Orissa.

The *Dasas* were mostly Vaishnavas and followers of Madhwacharya, the founder of the Dwaita school of thought. According to Shri Madhwacharya, as is well known, *mukti* is the enjoyment of *nijasukha* and *bhakti* alone is the path leading to *mukti.* All the *Dasas* therefore preached the *bhakti* way of life. As compared with devotion, even *mukti* is unwanted:

यदि भवतिमुकुंदे भक्तिरानंदसांद्रा ।
विलुठति चरणाब्जे मोक्षसाम्राज्यलक्ष्मीः ॥

It was because of devotees like the Vaishnava *Dasas* that it is rightly said that *bhakti* prospered in *Karnatak.* Spiritual leaders from various places of India drank deep at the pure wells of *bhakti* in Karnatak. Chaitanya Prabhu and Nityananda of Bengal went to Vijayanagar in pilgrimage. Records of Vaishnava traditions are to be found still in the Rajendra Math of Bengal. *

Sumadhva Vijaya tells us of the great reception that was accorded to Madhwa in Bengal and Assam. Names of Madhwacharya, Shripada Raya, Vyasa and Purandara Dasa are sacred to all Vaishnavas to this day.

Nobody was more vehement in criticism of shibboleths and conventions in society than the great Vaidika *Dasas* themselves. They criticised the very Brahmin society of which they were members, in order that its

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Dāsa Nāmas

* P. 183, Kannada, Bhashashastra, by R. Y. Dharwadkar (1950 Ed.).

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wrongs should get righted. They were ready to destroy, only to create. It should be also borne in mind that the *Dasas* did not reject the mundane life as is supposed, but only sought to remove its ills and evils. Several of the great *Dasas* were responsible for the relief of the agony of kings. Shripada Raya, for example, cured the mental agony of *brahmahatyadosha* from which Viranarasinharaya of Vijayanagar was suffering. Vyasa Raya helped in removing the *kuhu yoga* at the time of Shri Krishnadevaraya of Vijayanagar by offering to be at the helm of affairs during the time. He was recognised by Babar of the Moguls, and the Adilshahis of Bijapur. *

Purandara has so high a place amongst the *Dasas* that other saints said : "*Dasa* means Purandara *Dasa* alone." In literary brilliance and output and the ease with which the most recondite ideas are expressed, Purandara lives up to that reputation. Tradition says that he composed 47 lakhs of *shlokas*. Whether the figure is true or not, many thousands of *shlokas* are extant.

Purandara, whose former name was Krishnappanayaka is said to have been a pawnbroker and jeweller at Pandharpur. He was a mighty miser. The Lord once taught him a lesson by taking as *dana* the nose-ring of his wife. Since then Krishnappa Nayaka left his all and became a *virakta*.

Purandara's work contains incisive criticism of life. Of the Vaishnava saints, he is perhaps the least doctrinaire; he used terms popular amongst Lingayats also, and told Lingayats that he was himself a Jangama.

Next in greatness to Purandara is Kanaka Dasa, who was a shepherd by caste. Prominent among the other *Dasas* were Vijaya Dasa (1682), Gopala Dasa (1718), Mohana Dasa, Jagannatha Dasa (1727) and Prasanna Venkata.

Like the Virashaiva saints, the Vaishnava *dasas* who wanted to revitalise society were most outspoken in their criticism. They were unmerciful in their castigation of hypocrisy. They ridiculed those who dipped in the stream and claimed they were clean when all the while ego, jealousy and anger hid in their heart. They disapproved of the paraphernalia of worship. What use is it to spread out the several images from one's box as though it were a trader spreading out his ware? Mere mut-

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Dāna

* P. 239, "Haribhakti Sudhe" of Shri R. R. Diwakar.

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tering of mantras and counting of beads would be of no avail. The obsession with 'pollution' was also derided by them as foolish. "Why do you hop about like a frog," asks Purandara, "with your quaint ideas of pollution? What avail it to wash the leather of your body so long as your *karmas* remain? Cleanse your soul of anger and ambition; that alone is true purity." And on the true nature of the devotee, again, they expended much thought. In Purandara's words, "Is he who wears the sacred marks on his body and goes on shouting the names of God a real *bhakta*, while he does not comprehend the Truth? Is he a Lingayat who does not realise the Godhood that is in anga and linga and who does not perceive the jangama and sthavira? Is he a real Muslim who merely turns towards Mecca and chants prayers without realising Allah or Khudah in his *atman*?

"A real *Dasa* is not he who simply dons a devotee's dress as though he were an actor in a drama." And about caste: "There is neither high-born nor low-born. What is the *kula* of God himself? What is the *kula* of *atma* or the *jiva*?

"Likewise, the untouchable is not he who is made to live outside the town. An untouchable is he who does not give alms when he can; who does not return the loan he has taken, who goes back on his words, who having given a pittance proclaims that he gave much, who criticises others and flatters himself—these are the real untouchables *Papa* and *punya* are also in the palm of our hands. Anger of the mind is *papa* and effacement of ego is *punya*. If we leave the mundane attachments, heaven is earth itself."

Realising this the Vaishnava saints wanted that through the grace of a guru and with the help of the name of the Lord one should pass through the path of *bhakti* to attain eternal bliss. "The 'pigs' who criticise should be there always. They are a proper check on us. Like the pigs which keep the byways clean, they also help us."

If one treads this path, as Shri Jagannatha put it, God is so easy to attain. For he loves his devotees. Utter but his name, he will run to you succour.

" ಮಲಗಿ ವರಮಾದರದಿ ಪಾಡಲು ಕುಳಿತುಕೇಳುವ
ಕುಳಿತು ಪಾಡಲು ನಿಲುವ ನಿಂತರೆ ನಲಿವ
ನಲಿದರೆ ಒಲಿವೆ ನಿಮಗೆಂಬ ಸುಲಭನೋ ಹರಿ
ತನ್ನವರನರಗಳಿಗೆ ಬಿಟ್ಟಗಲನು ರಮಾಮಾಧವ "

× × ×

Pāpa Puṇya

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Attempts to retain the old champu form were evident even in this period. Some of them were very successful. Nemichandra (c. 1200) in his *Lilavati Prabhanda,* Rudrabhatta (c. 1200) in his *Jagannatha Vijaya,* Aggala (c. 1200) in his *Chandraprabha Purana,* Janna (c. 1225) in his *Anantanatha Purana,* Chandra Kavi (c. 1430) and Shadakshara Deva (c. 1650) in three of his works and a few others all used the champu. But its swansong as a major vehicle had already been sung in the 12th century and in spite of some of the above-mentioned works being fine masterpieces, the champu could not survive.

Of scientific works of the period from 12th to 18th century mention should be made of :

a) *Suktisudharnava* and *Kavyasara* – anthologies of poems by Mallikarjuna (c. 1250) and Abhinava Vadi Vidyananda (1550);

b) *Shabdamanidarpana, Bhashabhushana* and *Shabdanushasana* written by Keshiraja (1260), Nagavarma (1150) and Bhattakalanka (1600) respectively – all grammars;

c) *Kavyavalokana* and *Rasaratnakara,* works on rhetorics by Nagavarma (1150) and Salva (1550) respectively; and

d) *Supashastra,* a treatise on cooking, by Mangarsa III (1510).

As noted above, the period under survey reveals several experiments in the indigenous Kannada forms like prose, *ragale, shatpadi, sangatya* and *tripadi* and songs. The poets were out to conquer newer lands of experience. They took the mass of people with them and induced them also to participate in their great endeavour. That was why great spiritual and social revival was possible under the dynamic drive of saints like Shri Basaveshwara and Purandara Dasa. Though the 'kanda' and the champu forms lurk here and there, their prevalence is negligible and they seem to be deliberate attempts at re-creating old tradition. If literature is life, the above survey should demonstrate amply the way in which the entire Karnatak responded to the call of its poets.

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MODERN KANNADA LITERATURE

V. K. Gokak

1. THE TRANSITION

KANNADA Literature felt the impact of new forces about the beginning of the nineteenth century. Mummadi Krishnarava, Ruler of Mysore (1794 to 1868), was a great patron of the arts and himself a man of letters. The Kannada writings standing in his name are mostly in prose, excepting two or three works. This itself was a sign of the coming age, of the prominence that prose was to assume henceforward in Kannada. Even prosaic matter had been forced into verse for nearly fourteen hundred years. On the other hand, poetic substance too could henceforward be compelled to walk like prose without wings and with bare, unsandalled feet.

Kempu narayana's *Mudramanjusha* (1823 A.D.) is a landmark in the transition from medieval to modern Kannada. A prose romance which deals with the same story as is presented in the celebrated Sanskrit play, *Mudrarakshasa*, it develops the story in an original manner. The language is a queer blend of medieval and modern grammatical forms, a tendency which affects poetical styles in Kannada even today. Another celebrated transitional figure who flourished towards the close of the last century was Basavappa Shastri, the grand translator of Kalidasa's *Shakuntala* and Shakespeare's *Othello*. Kannada literature was greatly influenced by Sanskrit from its early beginnings. Some of the Sanskrit classics like the *Gita*, and Bana's *Kadambari* were translated into Kannada during the ancient and medieval period. But it is strange that Sanskrit drama was unrepresented in Kannada but for a translation of *Ratnavali*, till the closing years of the last century. Anyway, it is gratifying that the very scholar who gave the *Shakuntala* to Kannada also stood forth as one of the earliest recipients of the new influence and translated *Othello* into Kannada. Mulbagal who translated the *Uttararama-*

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Charita and Turmari who gave a refreshing version of Bana's *Kadambari* are other transitional figures.

The aesthetic crystallisation of the new movement took place on a grand scale in the *Ramashwamedha* of Muddana. *Ramashwamedha* is a 'novel' epic—a traditional legend enshrined in a framework which is new because of the vision of life presented in it—the love of Muddana, the narrator, and Manorama, his wife, whose dialogue makes us realise that here we have a Kannada Benedick and a Kannada Beatrice.

It is needless to mention here names which are interesting to the Kannadiga but just 'empty words' to the non-Kannada public. A number of devoted pioneers worked, each in his respective sphere, till the renaissance was rightfully enthroned in the Kannada land with the founding of the Kannada Literary Academy in 1914.

The growth of journalism in Kannada with its heroic tales of endurance and sacrifice; the increasing diffusion of knowledge among an ever-growing public by scholars interested in different departments of cultural and scientific thought; the publication of expository writings by the Mysore University, the Karnatak University, *Minchina Balli* and other agencies which are enriching Kannada as a medium of higher instruction; the literature for children, including poetry and fiction; the revival of folk poetry brought about by D. R. Bendre and Madhura Channa and now taken up all over the province as an integral part of the renaissance :— I shall pass by all these and concentrate on the 'pure' literature in Kannada written during this period.

2. POETRY

Modern Kannada poetry came into its own in the second decade of this century. It has, already, to its credit an output which it would be hard to excel. B. M. Shrikanthia's *Englisha Geetagalu* was the gauntlet of the new movement. Shrikanthia rendered into Kannada a number of Golden Treasury lyrics. These renderings had the strength of original creation in them. One feels the divine touch of song in many of these lyrics. The volume is also a treasure-house of new metres for the young poet.

Shrikanthia was able to inspire several young men to poetic endeavour. He himself is a master of the Ode in Kannada and attains subli-

Ramāśwamedha

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mity in the intricate harmony of compositions like *The Kannada Flag, The Vision of the Kannada Mother* and *Shukra Geeta.*

D. V. Gundappa's *Vasanta Kusumanjali* contains many lyrics of of haunting beauty. But his most characteristic achievement is his *Song of Manku-Timma,* a philosophic poem in which one finds an integral expression of his personality. He pours into it all his passionate idealism, his apprehension of the 'burden of the Mystery,' his rich practical wisdom and realism. It is the *Rubiayat* of Gundappa and unquestionably the greatest philosophical poem in modern Kannada.

Masti's *Aruna* (Dawn) and *Binnaha* (Solicitation) are collections of fine lyrics and songs. His *Malara* contains sonnets of address and devotion. Masti's lyricism is seen at its best in poems like *The Lotus* which have a remarkable simplicity of diction and the grave beauty of recollected emotion. His genius finds its fullest expression in lyrical ballads like *Gaudara Malli* and *Rama Navami.* One is reminded of a Kannada *Hart-Leap Well* and a Kannada *Ancient Mariner* as one reads these poems. Blank verse as a medium for narrative verse is Masti's innovation. *Navaratri,* his recent collection of narrative poems, is one more illustration of his genius as a story-writer.

Panje Mangesh Rao is known by the lyric movement of his *South Wind* and the *Song of the Kodagas.* His enthusiasm for poetry and his own charming lyrics may be said to have turned the poetic tide in South Kanara. Govind Pai is our neo-classicist in song. The austere grace of his poetry is something unique in Kannada. His diction, like B. M. Shrikanthia's, derives its purity and strength from the 'cloths of gold' woven by the Kannada poets through the centuries. His *Nanda Deepa* (*Light Perpetual*) has, about it, the beauty and tenderness of *In Memoriam* and his *Golgotha,* which is in blank verse, has the epic dignity and classical grace of Arnold's *Sohrab and Rustum.*

D. R. Bendre is the 'wizard' of modern Kannada poetry. His *Gari* (Feathers), *Murthi* (Icon), *Nadaleele* (Song-sport) and *Sakhi-geeta* (Song for the Beloved) are collections to which the blood tingles in our veins as we read them. Almost all the lyric forms are made to hold this gift of imperishable song. His diction is as complex as the melody of his verse and words sanctified by ancient usage as well as those countenanced by the spoken standard of the day mingle harmoniously in it. His rendering and continuation of *Meghaduta* rivals Kalidasa on his own ground. The harmony of the instinctive being with the intuitive and of

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Malāra Navarātri Nandā dīpa Nādalīle

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the intellectual with the imaginative, is and nowhere can be better achieved than in Bendre's poems. In poems of art like *O Song*, in cosmic lyrics like *The Bird of Time, The Dance Eternal* and *Earth the Girlish Wife*, in symbolic poems like *The Icon* and *Chinta*, in national songs like *thirty-three crores* and *man-sacrifice*, in socialistic lyrics like *The Bag of A Morsel of Food, the Eleventh Incarnation* and *Blind Gold is A-dancing*, in love-lyrics like *Sakhi-Geeta* and in philosophic lyrics like *The Sword of Life*, Bendre may be said to have reached the highest peak in modern Kannada poetry.

Sali's *Chitra Srishti* is a charming collection of lyrics and narrative poems. His *Tilanjali* is an elegy of rare tenderness and beauty. The beauty of Nature and of the human heart, the inexplicability of human misery, love of motherland—these are the themes that inspire his muse. Khanolkar and Betigeri are also poets with a fine sensitiveness.

Shri R. R. Diwakar, for the celebration of whose 60th birthday anniversary this volume has been planned, is one of these older writers. He wrote, as a journalist, political articles that inspired the young. He has contributed considerably to the literature of knowledge, writing on Satyagraha and education, on Ahimsa and nationalism.

His commentaries on the *Gita* and the *Upanishads* and on the Kannada prose lyrics of the *Vachanakaras* and *Dasas* of the pre-Vijayanagara and Vijayanagara periods are significant contributions to the movement towards a re-interpretation of the classics which is a vital part of the Renaissance. This is also true of his biography sketches of Gandhiji, Tagore and Shri Aurobindo. His *Sereya Mareyalli* (*Confined in Jail*) is an interesting autobiographical sketch, relating his experiences of jail-life. *Antaratmanige* (*To the Psyche*) is a series of devotional prose-lyrics expressing sincere spiritual aspiration.

The outburst of song in Kannada towards the close of the third decade of this country is something phenomenal. Collections like *Modest Gift, Foliage, The Bird is on the Wing, Our Poems* (Mitra Mandali), *Star*, etc. showed that the example of the seniors in the field had not been in vain. A number of young men suddenly burst out singing—a consanguineous display of genius and talent as during the Romantic period in English poetry.

K. V. Puttappa is a spontaneous singer and he and Bendre are the most well-known among the Kannada poets of the day. Some of his

Tilānjali Vachanakāra Dāsa Antarātmanige

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poetry, like *Men of Letters, The Deserted Village, Raktakshi* and *Tempest* is derivative in inspiration and borrows its ideas, or imagery and phrasing, or both, from English poetry. In poems like *Heera Blossom* it is only the root-idea that is derivative. In others like *The Pied Piper of Bommanahalli,* the borrowing amounts virtually to adaptation. But even his derivative poetry has, about it, a spontaneous felicity which almost compensates for its lack of originality. Part of his poetry is charmingly experimental like *The Kokil and Soviet Russia.* It attains perfection now and then as in the *Ganesha song.* In his collections like *Flute* and *Panchajanya* one comes across poems of haunting beauty,—*Spring, Lalitadri Hill, Imagination,* the *Maiden Beautiful,* to name some. The beauty of Nature and of Art moves him to ecstasy and he is at his best in poems dealing with these themes. The limpidity of his verse, the transparent simplicity of his diction achieved when he is not making an 'effort' to write in a learned or florid style and the spontaneity and simple and authentic idealism which animate his poetry have made it immensely and deservedly popular. His *Chitraganda* is a long narrative romance which contains passages of moving beauty along with much that is experimental, like the epic similes. Puttappa has recently completed an epic on the theme of the *Ramayana* in blank verse. It is the most sustained production among the Kannada poems of the time and is both an allegory and a romance, like *The Faerie Queene.*

V. Sitaramiah, with his *Songs, Light and Shadow, Lights,* and *Grapes and Pomegranates* is another gifted singer. His poetry is distinguished by a singular loftiness of conception, purity of thought and felicity of expression. Spontaneity is here governed by the laws of chastened restraint. There is a new melody in it because of a wonderful blending, almost in every poem, of poetic rhythm and music. His is the poetry of tender recollection as in *The Way to the Fountain Lake,* of exquisite melancholy and longing as in *Welcoming the Bride,* of an Arnoldian pause at the parting of the ways as in *To What Gods?,* of moving patriotism as in *Heaven, Earth and Hell* and of chastened devotion as in *All My Hopes.* He is also the seer of higher realities as in *Fear Not.*

Rajaratnam is more versatile and the novelty of form and diction in his poetry, along with the philosophy that is a balanced combination of idealism and realism, has made it very popular. His *Songs of Ratna* are imagined as emanating from a drunkard who conveys the poet's indignation against injustice and anomaly in society. Colloquial language is used in them as the vehicle of lyrical poetry, and with great success. His *Purusha-Saraswati* (Male Minerva) uses the Anglo-Kannada medium

Raktākṣi Pānchajanya Lalitādri Chitrāngadā.

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for a satire on pedantry. In all these innovations, Rajaratnam owes much to T. P. Kailasam, a study of whose epoch-making plays he recently presented to the Kannada public. Rajaratnam has also produced other charming lyrics.

P. T. Narasimhachar's lyrics offer a beautiful blending of the east and west, of Kalidasa and Wordsworth. In his meditations on Nature he invariably revives in himself the mythopoeic imagination of our ancient seers, as in *Dawn*. In poem like *The Mango Foliage* is seen the chiselled grace of form for which his poetry is noted, the Miltonic capacity of giving language, the weight and dignity of solid blocks of gold.

Kadengodlu shines equally well in lyric and in narrative. His *"we are floating on the waves of the ocean of time"* is a fascinating lyric. The *Marriage of Honni* is a great lyrical ballad. His masterpiece is *The Funeral Pyre of Madri* which has an epic royalty of diction about it. It displays a harmonious fusion of both classical and romantic qualities.

Madhura Channa's songs are songs of the eternal quest, centering round the quest of the Ultimate in *My lover* and of friendship and love in *Madhura Geeta*. His *Rise, O Mother Earth* is a haunting, cosmic lyric. The very simplicity of his diction becomes a radiant garment for his spirit and his poems are distinguished by a universality of appeal in spite of their mystical content. Both Bendre and Channa are influenced by Shri Aurobindo's philosophy.

Gokak's *Kalopasaka* is a collection of long poems that are lyrical in texture and narrative or dramatic in form. His *Payana* (Journey) is a collection of lyrics composite in rhythm and theme, varying from simple lyrics like *Forest and Mind* to intricate patterns like *The Song of the Motherland, The Song of Life, To a Friend* and *To Beauty*. His *Sea-Songs* is a collection which has novelty both of form and substance. Free verse is used here for the first time as a medium of poetry in Kannada and the poems reveal the sea in all its moods, as also Asia, Africa and Europe and the tremendous conflicts with which they seethe. His *Akasha Gange* (The Milky Way) is a song of the soul in the manner of Wordsworth's *Prelude*. His *In Life's Temple* is a portrait gallery. It is an attempt, like the epic, at mirroring what is eternal and infinite, in the lineaments of a particular age.

Mugali's *Basinga* (Garland) is a collection of fine lyrics revealing a mind highly sensitive to the beauty and agony of life. His *Chataka* is

Mādri Kalōpāsaka Ākāsha Gange Bāsinga Chātaka

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a subtle and enchanting lyric depicting in moving imagery the langours of a divine longing. His *flower-poems* are tender and lovely. *Bombay* is a complex ode expressing the challenge of the modern poet to an industrial age. His poem on the beauty of *Sahyadri* is another sustained lyric with an intricate pattern. In poems like *The Peacock of the New Age, Bharata Hunnime* and *Every Soul,* we see how mother-tongue, motherland, Nature, cosmic law and the horror and misery of life move him to the lilt of lyric and the rapture of song. Krishna Kumar, S. G. Kulkarni (*My Songs*) and others are also poets of this decade with an individual note. Other poets are fast coming up. P. Sadashiva Rao who gave us at least two great poems,—*Dance* and *The Invitation to Varuna,*—died prematurely in Italy, the country that claimed the remains of England's Shelly and Keats. Narasimha Swamy is an accomplished poet of love. Pandeshwar's lyrics are distinguished by their emotional, metrical and stylistic grace. Parameshwar Bhatta, Raghava, Datta Murthy are also singers with an individual note. Adya Rangachar, one of our leading dramatists, has also published a collection of poems which are mainly satirical and 'reformist' in import, like the lyrics in Srinivasa Murthy's *The Poet's Defeat.* A group of young "progressive' writers have published a collection called *Rasarishi.* A few of them, like Archik and Kavyananda hold forth a good promise. B. H. Shridhara, Bhupalam, Kanavi, S. R. Ekkundi and V. G. Bhat have contributed considerably to the extension of subject matter and technique in modern Kannada poetry.

'Modernist' poetry found its 'manifesto' in Gokak's periodical speech at the *Kavyagoshti* of December, 1949 in Bombay. His *Navya Kavitegalu,* a 'modernist' collection, came soon after. Adiga's *In the Himalayan Valley* and *Chandemaddala* announce his change over from romantic to modernist poetry and are characterised by considerable vigour and imaginative power. Ramachandara Sharma's collection is another explicit contribution to modernist poetry. Kanavi, Masali, Venkataramanachar, Ekkundi and a few others have also written modernist lyrics.

3. THE NOVEL

M. S. Puttanna heralded the advent of realism in the Kannada novel in the early years of this century. Galaganath published a fine historical novel and Kerur gave *Indira,* a social, and *Yadumaharaja,* a historical novel. They were all talented poineers. Most of the genres of the novel have, by now, been assimilated in Kannada,—the novel of manners as in *Sudarshana* and *Grama Panchanana* (Village-Lion), of character as in A. N. Krishna Rao's *Sandhyaraga* (Twilight) and Gokak's *Ijjodu* (Dis-

Bhārata-Huṇṇime Yadumahārāja Grāma-Panchānana Sandhyārāga Ijjōḍu

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parity) and of satire as in Karanth's *Deva Dutaru,* the psychological novel as in Devudu's *Antaranga* (Heart's Core), the period novel as in Karanth's *Marali Mannige* (Back to the Soil), the problem novel as in Mugali's *Baluri* (Life's Fire) and *Karana Purusha* (Messiah) and the 'stream of Consciousness' novel as in Adya's *Vishwamitra Shrishti* (Topsy-Turvy World). The *Subbamma* and *Mannige* of Puttappa and Karanth are ambitious efforts attaining some complexity, the former by blending 'regional' features with 'manners' and the latter with 'period' and 'character.' Luckily or unluckily for Kannada, the detective novel has not made any headway as yet, but for a few efforts. The technique of the epic novel is seen in A. N. Krishna Rao's *Nata Sarvabhouma* and Gokak's *Samarasave Jeevana.* There are a few novels like Karanth's *Bettada Jeeva* and Kasturi's *Chakra Drishti* which are distinguished by novelty of technique.

Karanth and A. N. Krishna Rao have written several interesting novels. Karanth tackles peculiar social problems as in *The life of a Courtesan and That Mother Brought Forth.*

His *Sarasammana Samadhi* is an excellent novel of character and his *Chomana Dudi* which depicts the life, agony and the consolation of an untouchable, attains sublimity like Masti's *Subbanna.* A. N. Krishna Rao's *Mangalsutra* is a fine novel of character. Krishna Rao is at his best where he does not interfere deliberately with the processes of his art. He can tell a fine story and draw engaging portraits especially of the artistic type. V. M. Inamdar's *Murabatte* gives graphic pictures of the Quit India movement of 1942 and displays remarkable restraint in the organisation of the story. He has followed this up with several other interesting novels, of which *The House of Dreams* has been translated into Tamil. Kattimani is another rising novelist. His novels like *Madi Madiḍavaru,* are noted for their vigour of narration and indignant and outspoken satire. K. T. Puranik is also a rising novelist. 'T. R. S.' has, among others, given two excellent novels,—*Nripatunga* and *Hamsa Geeta.* Devudu's *Maha Brahmana,* Masti's *Channa Basava Nayaka,* K. V. Iyer's *Rupadarshi* and *Shantala,* these are excellent novels produced during recent years. N. K. Kulkarni's *In the folds of Death,* Betigeri's *Marriage* and several other novels like Beechi's *Dasakuta* and Adya's *Anadi* show the direction in which the novel has been growing rapidly in Kannada.

4. THE SHORT STORY.

The short story is cultivated more extensively in Kannada. Panje, M. N. Kamat and Kerur wrote stories of merit but without the rigours of

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Kāraṇa Puruṣa Naṭa · Sārvabhouma Mūrābaṭṭe Māḍi Maḍidavaru Dāsakūṭa Anādi

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the form. Masti is the first short story writer in Kannada in the strict sense of the term. He is also the best. There is a variety of theme, motive and technique in his stories which it is hard to excel. *Subbanna* is a long short story which Longinus would have called sublime. His *Back from Hemakuta, The Last Days of the Poet* and *Wife of the Master* show what depths of the human heart he can sound. Humour that is a Lambian blending of tears and smiles, satire that is so skilful that the knife is lost in the wound, fascinating lyricism, great wisdom and deep insight into the heart of the simple peasant as well the mystic, these have made and will make Masti one of the greatest short story writers in the country. (He is equally at home in philosophic stories like The *Last Days of Sari Putra,* patriotic stories like *Vasumatti,* historical stories like *Rani of Nijagal* and stories of folk life like *Mosarina Mangamma.*) 'C. R.' translated one of his stories into English. Masti himself has issued translations of his own stories into English in four volumes.

There is a whole galaxy of brilliant short story writers in Kannada today. K. Betigeri has given inimitable stories of village life. Gopala-Krishna Rao's *Golden Zone* and other collections reveal rare humanity, wisdom and tenderness. Ananda has worked on a few inches of ivory—on the themes of love and friendship—but within these limits his art has attained perfection. Gorur in his *Village Vignettes, Aesthetes of Our Village* and other collections has almost given us an epic of feudalism in its transitional, rural aspects, an epic that is full of humour and pathos. Krishna Kumar in his *Monkey's Procession* and *Life* has produced stories of rare psychological subtlety and lyricism. H. P. Joshi's art, as revealed in his stories, is of the suggestive and symbolic type.

The women writers of this period have favoured the short story more than any other literary form. Of these, Mrs. Gouramma was a writer of genius whose contributions were cut short by premature death. Her approach is mostly psychological. There are several other distinguished women story writers like Kalyanamma, Shyamala, Mrs. Karanth, Mrs. Jayalaxmi Srinivasan and others.

Among writers who have made a name in other fields but have also contributed considerably to this form, mention may be made of D. R. Bendre with his stories of rare tenderness and wisdom, A. N. Krishna Rao with his enthusiasm for a new social pattern, Mugali whose *Dream Beloved* is an intensive, romantic story-lyric, Rajaratnam with his *Drops* or short,—short stories and C. K. V. with his village-stories classically designed.

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Kshirasagara and Shri Murthy are story-writers of distinction. The collections of L. Bendre and Kattimani (*Caravan*) sound a new note, that of a new social awareness with all its political implications present distinctly in the background. Several stories which have a bearing on the economic and political situation of the day are appearing in some of our journals. Collections like *Peacock Plumes* and *Rainbow* reveal the richness and diversity of the modern Kannada story, apart from numerous translations from other languages. Short stories of incident, character, sentiment, thought, atmosphere and psychology—all these are found in Kannada. Kulkund Siva Rao, V. Huyilgol, Naik and other young writers are widening the range of the Kannada short story.

5. DRAMA

Yakshaganas maintained the dramatic and histrionic tradition in Karnatak without a break. The *Puranic* or legendary play held the stage in the beginning. The earlier productions in this line strike us by their quantity rather than quality. The demands of the popular theatre and the study were probably met for the first time by the plays of Garuda Sadasiva Rao like *Paduka Pattabhisheka, Chouti Chandrama* and others. Emboldened by his success, Sadasiva Rao also produced social plays like *Vishama Vivaha* and a historical play called *Echchama Nayaka.*

The advent of the cinema has checked the growth in the drama in this direction. Though the popular theatre continues to exist, the later significant developments in drama have been mostly the concern of amateurs. The legendary play is seen at its best in works like C. N. Venkatarmiah's *Mandodari,* Kadengodlu's *Hidimba,* V. Sitaramiah's *Sohrab and Rustum* and H. P. Joshi's *Rajavallabha,* in which there is an attempt at humanising and psychologising the theme.

The historical play has mostly preserved its literary status. D. V. Gundappa's *Vidyaranya* is modern in its planning and design, though traditional in form. Masti's *Talikote,* dealing with the fall of the Vijayanagar Empire, is a powerful tragedy on Shakespearean lines. Samsa's *Vigada Vikramaraya* and *Suguna Gambheera* show him to be a first-rate dramatist, one who possessed Shakespeare's poetic and dramatic apprehension of character, plot and atmosphere. His premature death by suicide was a calamity for the Kannada theatre.

The social play in North Karnatak began with Huyilgol's *Shikshna Sambhrama.* It is a play charmingly written, though old-fashioned in

Pāduka-Paṭṭābhiṣēka Vidyāraṇya Tālikoṭe

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technique. *Tirukara Pidugu* (The Epidemic of Beggars), the one-act play of D. R. Bendre, the gifted poet, is the first example of the employment of refined, colloquial North-Karnatak Kannada in modern drama. He has also written a few other one-act plays giving pictures of contemporary social life, philosophic as in *Goal*, satirical as in *Rakes* and problem-probing as in *Uddhara*.

The social play may be said to begin with T. P. Kailasam in all its realistic setting. Kailasam is a genius and his plays can be compared with the best in any language. His stay in England enabled him to give his plays a highly modernised technique and the classical rigour and severity of Ibsen. His subtle blending of realism and idealism, of humour and satire, of lyric and dramatic movement and of the typical and individual in characterisation is indeed marvellous. His plays range from extremely clever parodies of old-fashioned plays like *Shurpanakha* through a scathing presentation of the evils in our educational, social, political and religious systems as in *Tollu Gatti* (Hollow and Solid), *Poli Kitti* (Truant Kitti), *Home Rule* and *Who is in the wrong?* to tragedies written in poetic prose in English, which are darker than night—like *Purpose, Fulfilment* and *Karna*. Adya is another leading dramatist. His art reaches its first characteristic expression in *Harijanwara*. His *vaidya Raja* and *Daridra Narayana* are magnificent in their satire and denunciation. But there is little attention bestowed on plot-building or characterisation. The whole interest of the writing is concentrated in brilliant dialogue, dialogue which is a fine blending of realism, satire and fantasy. His one-act plays are even more lively. In plays like *Ahalya* and *Niruttara Kumara* he turns our legendary lore upside down in order to reveal modern social values. In others like *Ashwa Medha* (The Horse Scrifice) and the *Defeat of Yama*, he uses it just to add a touch of fantasy to his satirical and humourous handling of contemporary problems.

Karanth's *Garbhagudi* (The Innermost Shrine) is a play indicting institutional religion in high-wrought rhetoric. His one-act plays like *Dharma Sankata* (Dilemma) and *Fourth Devil* deal with abnormal social abuses and are powerful. Mugali's *Namadhari* is an interesting comedy satirising hankerers after New Year titles. He has also written historical one-act plays like *Vijaya Samrajya* and satirical ones like *The Guest God*. A. N. Krishna Rao has also written *Ahuti*, a full-length social play, and several one-act plays on mythological, historical, social and political themes, like *Agraha* and *Jwalamukhi*. They are an interesting expression of his indignation against social injustice and political confusion and some of them are marked by novelty of theme and excellent workman-

Uddhāra Harijanvāra Nāmadhāri Āhuti Āhgraha Jwālāmukhi

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ship. Gokak's *Jananayaka* (Leader of the People) is a full-length tragedy, *Yugantara* a comedy, and his *Tulasi* and *Doctor of Literary Criticism* one act-plays, the latter of which is a pleasant, satirical indictment of exaggeration and want of proportion in contemporary Kannada literature. Kundagol, Setti, R. Sharma and a few others have also produced plays on contemporary themes.

The verse-play is a refreshing branch of modern Kannada drama. B. M. Srikanthia's *Ashwatthaman* is unique in that it is a sublime example of the Greek type of tragedy in Kannada. The scholar, the poet and the damatist in Srikanthia work in wonderful harmony in this play. The ancient Kannada diction of the play, the grace and propriety with which the ancient Indian story is fitted into the Greek pattern of plot as well as characterisation and, above all, the calm and serene way in which the poet's own personality and philosophy of life throw an enchanting light over the whole, make it a landmark in Kannada literature.

K. V. Raghavachar, one of Srikanthia's pupils, has translated *Antigone* into Kannada from the original Greek and prefaced his translation with a learned disquisition on the Greek theatre.

The blank verse play has also been popular with amateurs and with the reading public. Puttappa's adaptations of *Tempest* and *Hamlet* and D. V. Gundappa's *Macbeth* may be mentioned in this connection. It was in Puttappa's *Defeat of Yama*, a one-act play, that blank verse was first used as a dramatic medium. Puttappa has written several other effective one-act plays in blank verse, *Maharatri, Kurukshetra* and *Shudra Tapaswi*. Masti's *Yashodhara* is an outstanding full-length play in this field. The blank verse of Shrinivasa Murthy's *Nagarika* (Townsman) and Puranik's *Bhabhruvahana*, also shows remarkable strength and energy. Mugali's *Pavana Pavaka* (Sacred Fire) is a collection of verse-plays and Gokak's *Patana* (Fall) and the *The Way Unending* are one-act plays in blank verse.

The song-play is an equally remarkable feature of modern Kannada. Masti's *Usha, Shanta* and *Savitri* are one-act plays couched in poetic prose and introducing us to a gallery of charming heroines. But they also contain many fine songs. His *Tirupani* is a song-play with brief interludes in prose. Karanth's *Mukta Dwara* is a philosophic, lyrical opera combining dance and song. His *Somiya Bhagya* is a tragic opera probing wonderful depths of sadness and gloom. An elemental pity is made to inhere in the story of Somi, the star-crossed forest-girl. His *Some-*

Jananāyaka Yugāntara Nāgarika Pāvana-pāvaka. Tirupani

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body Said it is a comic opera satirising the irresponsibility of modern journalism. P. T. Narasimhachar's *Ahalya* is a fascinating song-play and re-interpretation built on an ambitious pattern and the lyrical strains in it are charming. Gokak's *Mahashweta* is a masque in blank verse interspersed with songs. The one-act play is as outstanding a feature of of Kannada as the short story. Several of its exponents have been mentioned already and the variety of its form and substance has been roughly indicated. Gopalakrishna Rao's *Kensington Park* and Bharati's *Tapaswini* are also notable. N. K. Kulkarni is one of the ablest amongst its younger exponents. His *Bar Room,* which is a skit on briefless pleaders has been immensely popular. His other plays reveal the same gentle humour and fantasy at work on various themes. Rajaratnam's *Gandugodali* (Ruthless Axe) is a powerful verse-play. Tengshe (also a fine story writer), Mansubdar, Kadengodlu, Vamana Bhat, Krishna Kumar, Beechi and others are among noted practitioners of the one-act play. Two plays are striking as indicating the socialistic approach,—Ramakant's *Kalki* and Kumara Venkanna's song-play on the awakening of India.

6. BIOGRAPHY, AUTOBIOGRAPHY AND THE ESSAY

Biography and autobiography have also come into their own in modern Kannada. There is classical biography as in D. V. Gundappa's *Gokhale* and R. V. Jagirdar's *Kemal Pasha* and romantic biography as in Puttappa's *Vivekananda.* Books have also been written on *Hitler* and *Stalin.* There are biographies which are partly imaginative because the author has to work on limited material, like Shrinivasa Murthy's *Basavannanavaru.* C. K. Venkataramiah is a prominent writer in this field. His biographies of Prophet Mohamed and of the late Maharaja of Mysore are excellently written. Biographical sketches by Alur, Chidambaraia, Honnapurmath, Manjappa Hardekar, Neranga and others are also noteworthy.

The Kannada autobiography is spiritual as in Madhura Chenna's *Prelude, Dark Night* and *Dawn,* literary as in Rajaratnam's *Ten Years* and aesthetic as in Gokak's *Rasa-nimishagalu* (Moments of Vision). The diary or journal as a literary form is well illustrated by Gokak's *From Beyond the Seas* and Aswathanarayana Rao's *The Price of Release.* V. Sitaramiah's *Pampa Yatre* is a delightful contribution to the literature of travel. Gosavi's accounts of his travel in India and Manvi's *Kannada Yatre* are worthy of the tradition set by *Pampa Yatre.*

The essay is another striking department of modern Kannada literature. The history of the modern Kannada essay began, with the trea-

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Ahalyā Mahāśvetā Pampāyātre

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tise and the article. Pen-pictures or character-sketches have developed into an attractive genre. D. R. Bendre's sketches of Alur and Manjappa set the tone in this field. S. Krishna Sharma has now made it peculiarly his own by giving vivid pen-pictures of literary men like D. R. Bendre and Kailasam, and of our great national leaders like the Mahatma, Nehru, Mrs. Naidu and others in books like *Scions of the Race* and *Wardha Yatre*. A brilliant and incisive style and great penetrative and interpretative power show him to be a gifted writer in this field. He has almost founded a new dynasty of style in modern Kannada prose. S. S. Malwad, Bharadwaj and others have also cultivated this type.

The personal essay is found at its best in collections like *Gossip* and *Flashes and Glimpses*. V. Sitaramiah, M. G. Venkateshiah and D. R. Bendre were among the first to acclimatise this form in Kannada. D. R. Bendre's essays are characteristic expression of his rare wisdom humour and dialectical subtlety. Many of those mentioned in the section on poetry have written personal essays. An outstanding collection is A. N. Murthy Rao's *Day-Dreams* which exhibits the playful insight of Lamb and the comprehensiveness of Hazlitt. Narayan Bhat's *Kodanda's Lectures* and N. K. Kulkarni's *Mungal-putige* are also delightful. Vadappi and Gadagkar have also written interesting essays.

The descriptive essay is seen at its best in Puttappa's *Pictures of Sahyadri* and the narrative essay in P. T. Narasimhachar's *Feeling-Pictures*. P. Ramanand and Rishi have also given us humorous essays of the narrative type. The satirical essay is illustrated eminently in the pages of Adya's *Rutu-Samhara* and other collections. They reveal the impact of a modern mind on the feudal relics and other anomalies in our society. The epistolary essay has appeared occasionally in journals—as in Gokak's *Vanamali's Letters* and N. K. Kulkarni's *Letters*. Essays on places which are a blend of history, geography and cultural survey, have been cultivated by Gokak, Venkatasetti and others and published in a volume called *Modern Karnatak*.

Literary criticism is well cultivated in Kannada and has quite a significant future. It is mainly an attempt at defining the creed of the new movement, at interpreting the vast treasures of ancient Kannada literature, searching for inspiration in new quarters and synthesising the old and the new. A desire to interpret the ideals of western literature and to arrive at a synthesis of the east and west animates the critical writings of B. M. Srikanthia, Masti, D. V. Gundappa, D. R. Bendre, S. V. Ranganna, V. Sitaramaiah, Gokak, V. M. Inamdar, Adiga, S. R. Ekkundi, Ramachandra Sharma and others.

Wardhā-yātre Mungāl-puṭige

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It cannot be claimed that modern Kannada literature has carried sensation into the heart of all knowledge or that it has sounded all the depths of the human heart. But it can be claimed that the literary heritage of nearly 1500 years is now being re-interpreted and that a new literature is springing up on these foundations. Again, a sense of the glory of our heritage is there only to strengthen our consciousness of the living present, the freedom struggle, the advent of Independence, the evolution of a democratic republic and the living unity persisting in the midst of a multitudinous variety, which is modern India. The West with its gift of science and reason, its worship of the individual and its intensive exploration of the individual and social consciousness has re-awakened us to the need for an integral philosophy, the ancient synthesis which threw a bridge between Heaven and Earth, and Spirit and Matter. It is towards proving such a synthesis on our pulses that our literature is evolving today, as everywhere else in India, however hesitant its beginnings and however frequent its shift of emphasis from one extreme to the other in individual aesthetic adventures. The Kannada public is not yet sufficiently aware of the implications of the new literature growing in its midst. But when it grows conscious of this treasure, it will be grateful for this radiant expression of the new dawn promising a glorious day.

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THE FOLK LITERATURE OF KARNATAK

S. V. Ranganna

ನಾನೊಂದು ಹೇಳ್ತೀನಿ ನೀನೊಂದು ಹೇಳಣ್ಣ ।
ಗಂಜಮದ ಹುಡುಗ ಕೆಂಪಣ್ಣ । ಹಾಡಿದ್ದು ।
ಎದೆಯಲ್ಲಿ ಗುಂಟ ಹೊಡೆದಂಗೆ ॥

I'll give you a song; give me one in return. What Kempanna, the youth from Ganjam, sings, sticks in the heart like a stake.

THE "folk of Karnataka" rises before my imagination as one entity embodied in two persons : the female making the hand-millstone go round and round, and the male pushing the ox-drawn plough to and fro. He does not sing as he toils and moils through the live-long day. When the urgent quantum of labour is over, when the silver moon shines full, he will join a band of jocund dancers, sway and swing and shout and wave his kerchief overhead, ecstatically responsive to the simple timing of the Harijan tabor; or he will participate in the lively rural carol, moving with care and grace, singing the refrain in chorus; and crossing two little sticks in rhythmic partnership with the rest of the chosen party. She, on the contrary, chants invariably at her task; she has to, lest her overwrought heart should break. In the very early hours ere dawn, tristich (tripadi) follows tristich, in a seemingly monotonous succession, high-pitched, plaintive and curiously fascinating. What does she sing? We can easily tell. Perhaps she sings of the burdensome round of her diurnal duties under the Argus-eyed surveillance of a mother-in-law, that never-to-be-placated spirit incarnate of India that is undoubtedly passing :

ಅತ್ತೀಯ ಮನೆಯಾಗ ಅರವತ್ತು ಗಂಗಾಳ ।
ಬೆಳಗತೇನತ್ತಿ ಬೈಬ್ಯಾಡಾ । ತವರವರು ।
ಸರಮುತ್ತ ಮಾಡಿ ಸಲವ್ಯಾರ ॥

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In my mother-in-law's household brass dinner plates are sixty in number. I'll scrub and wash until all of them shine clean and bright; please don't chide me, madam mother-in-law. Let me tell you, however, my own people * have been looking after me as if I was a necklace of pearls.

A grim old Kannada proverb snubs: *"Bikki bikki attare bessuvakallu tirugeeta?"* (Does your sobbing cry make the millstone turn?) Or, perhaps, she describes the mingled pleasure and pain caused by casual bickerings with her lord and master:

ಗಂಡ ಹೆಂಡರ ಜಗಳ ಗಂಧ ತೀಡಿದ್ಹಾಂಗ ।
ನಿಂಗಕ್ಕಕ ನೀರು ಎರೆದ್ಹಾಂಗ । ಹಿರಿಹೊಳೆಯ ।
ಗಂಗವ್ವ ಸಾಗಿ ಹರಿದ್ಹಾಂಗ ॥

Friction between husband and wife is nothing other than the rubbing of a paste of sandalwood on your body. It is like the showers of water poured on the holy 'lingam;' and like the Ganges in high flood rushing briskly forward.

For with a guileless fervid faith she holds her spouse unsurpassed and unsurpassable:

ಎಲ್ಲೆಲ್ಲಿ ನೋಡಿದರೆ ನಲ್ಲನಂಥವರಿಲ್ಲ ।
ಹಲ್ಲು ನೋಡಿದರ ಹವಳಾವ । ನಲ್ಲಾನ ।
ಸೊಲ್ಲು ಕೇಳಿದರ ಸಮಧಾನ ॥

Search here, there and everywhere, you will find none to equal my good lord. Are they his teeth that I see. No, they are corals. As my good lord's prattle falls into my ears, I grow peaceful and assured.

Often does she recollect the impassioned scene when she left her parent's roof in order to enter a new household. She sees the mother stirred from the depths of her nature and overwhelmed, weeping, laughing, talking, giving advice, moving hither and thither in excitement, and doing all things at once:

* The familiar Kannada vocable of three sounds, "ta-va-ru," signifying the closely united and happy family into which one is fortunately born and of which one continues to be a beloved member, wherever one may be, is as translatable as it is ineffable!

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ಹೋಗಂದರ ಹೋಗಾಳು ಹೊಸ್ತೀಲ ದಾಟಳು ।
ಮಾರಿ ನೋಡಿ ನೋಡಿ ಅಳತಾಳ ಕಂದಮ್ಮ ।
ಹ್ಯಾಂಗತ್ತಿ ಮನಿಗಿ ಕಳುವಾಲೆ ॥

I bid her go; she doesn't budge. She refuses to cross the threshold. She gazes and gazes at my face and keeps weeping. How can I send my darling baby to her mother-in-law's establishment?

Her heart goes out to her father, bowed by the heaviness of parting and made mute by grief :

ಹೆಣ್ಣು ಮಕ್ಕಳ ಕಳುವಿ ಕಣ್ಣೀಗಿ ನೀರ ತಂದು ।
ಸಣ್ಣ ಸೆಲ್ಲೆದಲೆ ಮುಸುಗ್ಹಾಕಿ । ಹಡೆದಪ್ಪ ।
ಹೆಣ್ಣು ಸಾಕೆಂದ ಜಲುಮಾಕೆ ॥ *

When the daughters departed after their wedding, the father's eyes got filled with water. Hiding his face behind the cover of his small upper cloth, he sighed : "Oh, the agony of bearing female children!"

She has no misgivings about their sending her brother to fetch her home for the grand annual feast. Her brother must come, for social formalities have to be observed, though her parent's place is the Banaras of her pilgrimage :

ಕಾಶೀಗೆ ಹೋಗಲಕ ಏಸೊಂದು ದಿನಬೇಕ ।
ತಾಸೊತ್ತಿನ ಹಾದಿ ತವರೂರು । ಮನಿಯಾಗ ।
ಕಾಶಿ ಕುಂತಾಳ ಹಡೆದವ್ವ ॥

Many, many days does it take to go to Banaras. It is only an hour's journey to my parents' place. There, at home, sits my Banaras, the mother who bore me.

Yes, she will go, with her little son. Sweet thoughts and pretty emotions flow through her being as her mind lingers lovingly over the bed where her son is sleeping. She exclaims :

* It would be a profitable exercise in literary criticism to compare this "tripadi" with the well-known "vritta" (four-lined stanza) of Kalidasa in the IV Act of *Shakuntalam*.

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ಕೂಸು ಇದ್ದ ಮನಿಗೆ ಬೀಸಣಿಕೆ ಯಾತಕ ।
ಕೂಸು ಕಂದಯ್ಯ ಒಳ ಹೊರಗೆ । ಆಡಿದರ ।
ಬೀಸಣಿಕೆ ಗಾಳಿ ಸುಳಿದಾವು ।

Who needs a fan in the house that has a little child ?
Let the dear little pet gambol inside and outside: cool breezes will blow and refresh the inmates.

The topic naturally whips her up and lifts her to the heights of poetry :

ಅಳುವ ಕಂದನ ತುಟಿಯು ಹವಳದ ಕುಡಿಯಾಂಗ
ಕುಡಿಹುಬ್ಬು ಬೇವಿನೆಸಳಾಂಗ । ಕಣ್ಣೋಟ ।
ಶಿವನ ಕೈ ಅಲಗು ಹೊಳೆದಂಗ ॥

When my darling cries, his lips appear to be coral sprouts; his tiny brows resemble the tender leaves of the neem trees. And the flash of his eyes burns like the falchion in Shiva's hand.

She considers herself lucky: God has not cursed her with childlessness; and He is keeping her parents in health and wealth. What a misfortune for a married girl to lose her mother ! And no less, if her elder brother were to give his heart away to an arrogant young lady ! A cry of alarm and admonition breaks out from her lips :

ಮೂಡ ಸೀಮೆಯ ಹೆಣ್ಣು ಬೇಡ ಕಾಣಣ್ಣಯ್ಯ ।
ನೀಡೀದ ಕಾಲ ತೆಗೆಯಳು । ಆ ಬಾಲೆ ।
ನೆರೆಯೋರಿಗಂಜಿ ಬಾಳ್ಯಾಳೇ ॥

Do reject, oh my dear brother, a maid from the Eastern land. She will not withdraw her stretched-out legs.

Will she ever in the fear of the censure of her neighbours ? Has not this hortatory call been expressed by the scandalised neighbourhood time and again ?

ಮೂಡ ಸೀಮೆ ಹೆಣ್ಣೆ ಬೇಗ ರಾಗಿ ಮಾಡೆ ।
ಕೂರಗೆ ನಿತ್ತೈತೆ ಹೊಲದಲ್ಲಿ । ಎಲೆ ಹೆಣ್ಣೆ ।
ಗಂಡ ನಿಂತನ್ನೆ ಬಿಸಲಲ್ಲಿ ॥

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Ho, you girl from the East, be quick with the *ragi*. The seed-drill is set on the furrow in the field; and your husband stands waiting in the sun.

First and last, she prays to the great gods of the Hindu pantheon, to the powerful local deities, and to the saintly elders and other people worthy of reverence. Nor is the millstone forgotten; to it she gives her warmest thanks. Has it not been her kind-hearted and extremely patient confidante, into whose faithful bosom she has poured, day in and day out, her delights and vexations, her hopes and joys, her low-voiced regrets, half-smothered complaints, and faint expressions of disgust and weariness ?

Kolata, a group dance with small batons, easily takes the lead among the several varieties of men's volkdichtung. Since it exhibits a skilful synthesis of music, poetry and choreography, it always becomes spectacular and rightly too. Six, eight, ten or twelve strong men constitute the initiated circle, each holding a pair of wiry little sticks, some of which may have little globes of brass attached to them. The choryphaeus usually wears anklets of thick cloth on which are strung dozens of those jingling beads. He begins with a customary appeal to the all-powerful elephant-headed god, Ganesha, thus :

ಶರಣು ಶರಣಯ್ಯ ಗಣನಾಯಕ ನಿಮ್ಮ ।
ಕರುಣದಿಂದಲಿ ಕಾಯೋ ಗಣನಾಯಕ ॥

We bow humbly to you, Lord Ganesha. Be gracious and protect us, Lord Ganesha !

Or with more flourish, thus :

ಗಣಪತಿ ಗಣರಾಜ ದಣ ಣಣ ಣ ।
ಗರ್ದಿಲಿಂದ ನುಡಿಸಿದ ಡಬ್ಬುಜಂಜ ॥
ಡಾಗ್ರ ಮಿಕ್ಕಿ ಡಾಗ್ರಮಿಕ್ಕಿ ಝುಣ ಣಣ ಣಣ ಣ ।
ಝುಣಿತ ಕುಣಿತ ಬಂದ ಗಣಪಣ್ಣ ॥

Salutation to Ganesha ! 'Lo He comes augustly dancing and blessing us with splendid music !

The opening words are repeated again and again by the entire band, as they perform involutions and evolutions according to patterns of artis-

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tic geometry, the sticks touching and patting one another in synchronism and symmetry. The leader sings the staves of the song, raising his well-trained herald voice above the piercing rattle of wood, the muzzy tinkle of bits of metal and the united thud of stamping feet. Swift and slow, fast and very fast the dancers move, admonished by their stern and hefty leader as well as encouraged by the enraptured spectators. The refrains of these compositions are arresting in their simple melody and smooth flow, though they contain but the protracted iteration of a word or are made up of sounds which carry little or no meaning. Listen to these concatenations :

ಕೋಲು ರನ್ನಾದಿ ಕೋಲು ಚಿನ್ನಾದಿ ।
ಕೋಲು ಕೋಲೆನ್ನ ಕೋಲು ಕೋಲೆ ॥
ಕೋಲು ಕೋಲೆನ ಕೋಲೆ ॥
ತಾನು ತಂದನ್ನಾನೋ ತಂದಿನಿ ತಾನಂದನ್ನಾನೋ ।
ತಾನಂದನ್ನಾನೋ ತಂದಿನಿ ತಾನಂದನ್ನಾನೋ ॥

ಸುವ್ವಿ ಲಾಲಕ್ಕಯ್ಯ ಸುವ್ವಿ ಲಾಲೆ ।
ಸುವ್ವಿ ಲಾಲಮ್ಮಯ್ಯ ಸುವ್ವಿ ಲಾಲೆ ॥
ನುಡಿ ನುಡಿ ನುಡಿ ನುಡಿ ನುಡಿಯಣ್ಣ ।
ಸಿವ ಸಿವ ಎನ್ನುತ ನಡಿಯಣ್ಣ ॥

ಥಂದಿಮ್ಮಿಗಿ ದಿಮಿ ಥಕ ದಿನ್ನಂಗದ
ತಕ ದಿಕಿ ತಕ
ಹಿಮಾನ ತಂದು ಕೊಡು ಬೇಗ ಬೇಗ ।

ನಿಲ್ಲೋ ನಿಲ್ಲಯ್ಯ ರಾಜ ನಿಜಗುಣವೇನು ಬಲ್ಲೆ ।
ಮಲ್ಲಿಗೆ ಹಾರಗಳಿಲ್ಲವೋ ನಿಲ್ಲಯ್ಯ ರಾಜ ॥

ಚಂಡಾಡಿರೋ ಚಂಡಿತ್ತಾಡಿರೋ ಒಳ್ಳೇ ।
ಚಂದೊಳ್ಳಿ ರಾಮನ ಕೊಂಡಾಡಿರೋ ॥

ಎಲ್ಲವನೋ ಸಿವನೆಲ್ಲವನೋ ಸ್ವಾಮಿನ್ನೆಲ್ಲವನೋ ಗುರು ಎಲ್ಲವನೋ ॥

ಚಿಕ್ಕ ಚಿಕ್ಕಾಲೆ ಚಿಕ್ಕೊಂದು ಬಿಳಿಯಾಲೆ ।
ಬಟ್ಟಾಲೆ ಬದನೆಯ ಕೋಲೆ ॥
ತಾನು ತಂದೇನಾನ ತಂದನು ತಂದೇನಾನ ॥

The themes thus vigorously celebrated display a miscellany of moods, from sincere piety to rude mirth, from full-fed complacency to black disgruntle-

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ment, from admiration of brave deeds to plain vituperation, from true love to naked fleshliness.

The fall of Vijayanagar is lamented :

ಅಂಧ ಇಂಧರು ಕೂಡಿ । ಉಜ್ಜಯನಿ ।
ಸಂತ್ಯಾಗೆ ಮಾತನಾಡಿ ॥
ಹಾಳಾದ ತುರುಕರಿಗೆ ಹಂದಿಯ ತೋರಿ ।
ಹಾಳು ಮಾಡ್ಯಾರು ಹಂಪೀಯ ॥

Useless wretches blabbed carelessly at the fair in Ujjain and betrayed secrets to the damned Turks. Thus did they destroy Hampi.

A hunter is praised :

ದಟ್ಟಿ ಚಲ್ಲಾಣ ಕಟ್ಟಿ ಮಟ್ಟಿಯ ಕೈಲಿ ತಟ್ಟಿ ।
ಜಟ್ಟೀಯ ಹಂಗಿವ್ರಿ ಕೇಳ್ರಾಜ ರವಿಕೋಟಿ ತೇಜ ॥
ಬೇಟೆಯಾಡಲು ನಡೆದು ಈಟಿಯ ಕೈಲಿ ಹಿಡಿದು ।
ಕೋಟಿ ಹುಲಿಗಳ ಕೊಂದನವನು ಸರಿಯಾರು ಇನ್ನು ॥

With your short tight trousers and coloured waistband, with your palms coated with red earth, you appear to be a champion wrestler, and blaze like ten million suns. Going out to hunt, flourishing a lance in your hand, you slew ten million tigers. Who can approach you ?

A chieftain's heroism is applauded :

ಸುಂದನೂರು ಗೊಂದಿ ಒಳಗೆ ದಂಡನಡಸೀದ ।
ಧೀರ ಡಂಕ ನಡಿಸೀದ । ಕಂಚಿನಕಾಳೆ ನಡಿಸೀದ ।
ಕಂಚಿನ ತೇರ ನಡಿಸೀದ ॥

Through the narrow pass of Sundanur the hero took his army; he made the double kettle-drum beat and the bell-metal horn blow; he led the host riding in a bell-metal chariot.

A love-lorn woman bemoans her lover's absence :

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ರಂಗನ್ಯಾತಕೆ ಬಾರ । ತಿಂಗಳಾಯಿತು
ಪೂರ । ಬೆಳದಿಂಗಳ ಬಿಸಿಲಾಯಿತ ॥
ದುಂಡುಮಲ್ಲಿಗೆ ಹಾರ ತುಂಡು
ತುಂಡಾದವು । ಉಂಡನ್ನ ಮೈಸೇರದೆ ॥

Why does my lover tarry? A whole month has gone by. Moonlight oppresses me like solar heat. My garland of plump jasmine is broken to pieces; I eat food, but I am wasting away.

The wicked persistance of a rural Don Juan is described:

ಹೋಗೋದಾರಿ ಕಾದೆನಂತಾನೆ । ನಾನೊಲ್ಲೆನಂತೀನಿ ॥
ಕಡಗ ಗಿಡಗ ತಂದೆನಂತಾನೆ । ನಾನೊಲ್ಲೆನಂತೀನಿ ॥
ಕಡಗ ಗಿಡಗ ನಾನಿಡುವಂಗಿಲ್ಲ । ಕೈ ತಿರುವಂಗಿಲ್ಲ ॥
ನಾನ್ ಬರಂಗಿಲ್ಲ ನೀನ್ ಬಿಡಂಗಿಲ್ಲ । ಹೋಗೋ ದಾರಿ ಕಾದೇನಂತಾನೆ॥

I'll watch and waylay you, says he. I won't be yours, say I. I'll buy you bracelets and trinkets, says he. I don't want them, say I. I won't wear your bracelets or trinkets, my wrist will not turn, say I. Ill not come to you; you'll not let me alone, say I. I'll watch and waylay you, says he.

Fun and raillery, though unrefined, are not so plentiful as we could wish, and may, for that very reason, seem specially attractive. A riddle is proposed and answered:

ನಾರಿ ಕನ್ನಡವ ನೇಳೆ । ವಯ್ಯಾರದ ಜಾಣೆ । ಕನ್ನಡವನೇಳೆ ॥
ನೀರಾಗೆ ಹುಟ್ಟೋದು । ನೀರಾಗೆ ಬೆಳೆವೋದು ।
ನೀರು ಬಿದ್ದರೆ ನಾನು ಕೆಟ್ಟೆನಂಬೋದು ॥
ನೀರಂಗೆ ಹುಟ್ಟೋದು । ನೀರಾಗೆ ಬೆಳೆವೋದು ।
ನೀರು ಬಿದ್ದರೆ ಕೆಟ್ಟೆನಂಬೋದು ॥
ಉಪ್ಪು ಮತ್ತಲ್ಲವೇನು ॥

Lady, give me the answer, witty coquette, give me the answer. What is it that gets born in water, and grows

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in water, but screams, 'I am lost if water touches me?' It gets born in water and grows in water; but screams 'am lost if water touches me!' The answer is, salt; isn't it so?

Rustic audiences would roar with laughter on hearing this rare bit:

ಉಯ್ಯಕಿಲ್ಯಾಣೆ ಬಯ್ಯಕಿಲ್ಯಾಣೆ ।
ಯಾಕೆ ನಮ್ಮೆಂಡ್ರೆ ಇಂಗಾಡ್ತಿ ॥
ಸೀರೆನಾದ್ರು ಇಂಡ್ಕೊಂಬತ್ತೀನಿ ।
ಕಾಲಾಗಾದ್ರು ಬೀಳ್ತಿನಿ ।
ಉಯಿ ಬ್ಯಾಡ್ಯಾಣೇ ನಮ್ಮವ್ವ ॥

I will not beat you, I will not blame you, my madam wifey; why do you grow angry? I'll wash your sari, if you command; I'll even fall at your feet. Please do not flog me, my lady!

Puns are frequently employed to provoke merriment:

ಒಬ್ಬಂಗೆ ಕೈಕೊಟ್ಟೆ ಒಬ್ಬಂಗೆ ಕಾಲುಕೊಟ್ಟೆ ।
ಒಬ್ಬಂಗೆ ಸೀರೆಯ ಸೆಳೆದಿಟ್ಟೆ ಗಂಡಯ್ಯ ॥
ಯಾವಂಗೆ ಕೈಕೊಟ್ಟೆ ಯಾವಂಗೆ ಕಾಲುಕೊಟ್ಟೆ ।
ಯಾವೊಂಗೆ ಸೀರೆಯ ಸೆಳೆದಿಟ್ಟೆ ಭಂಡ್ಹೆಣ್ಣೆ ॥
ಬಳೆಗಾರಂಗೆ ಕೈಕೊಟ್ಟೆ ಅಕಸಾಲೆಗೆ ಕಾಲುಕೊಟ್ಟೆ ।
ಮಡಿವಾಳೀಗೆ ಸೀರೆ ಸೆಳೆದಿಟ್ಟೆ ಗಂಡಯ್ಯ ॥

'I gave my hand to one, my leg to another, and doffed my sari to the third,' teases the wife. Who are the three, you foul woman? asks the irate husband. The wife laughingly replies: the bangle-seller, the goldsmith and the washerman.

My collection has an excellent piece, presented as the report, made by the culprits themselves, of the sound thrashing and ignominious flight which fell to their lot when they were stealing grain from a ripe grass field and the owner caught them in the act. They leave their couches at dawn; pacify their hunger with cooked ragi flour and curds; and steal into a field outside the village. They cut a quantity of tall ripe grass

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bearing precious grain and make up a big bundle. Lo, the farmer sees them. He means business, and proceeds solemnly about it. Pulling out a thick stalk he strides to where the poor creatures are cowering, he drubs them till his arms tire, and then allows them to run helter skelter. The episode as rendered by the dancers develops a vivacity which borders upon glee. The petty, foiled thieves become magnified into healthy sportsmen who can smile under a crushing defeat and into men of real good humour who can take a joke though it hurts them.

There are numerous verse narratives to which the title *"Lalvani"* is indifferently applied. Some of them are based on actual occurrences and correspond to the British ballads and to the Russian byliny. Popular examples of this type are : *"Periyapatnada Jagala"* (The Skirmish at Periyapatna); "Tippu Sultan Patana" (The Death of Tippu Sultan); and "Sarjappa Naikana Adaudi" (The Ravages of Sarjappa Naik). But the Kannada ballad is not exclusively or even largely martial. For any outstanding event, factual or concocted, of private interest or public importance, concerning a local cowherd or the governor of a hill fortress, a railway accident or the first series of inoculations against bubonic plague, might be mixed with the ready-made material of the superstitious and the miraculous and the equally ready-made tricks and tropes of "literary" embellishment, and shaped into a historical folk tale. The professional minstrel has always had a hoard of these ballads in his head. By the by, the ancient Greek rhapsodist, the Scandinavian scop, the mediaeval French troubadour and the German meistersinger have probably no heirs. But the Kannada reciter, with his *"Dabbu"* or *"Kada"* (a flat circular drum) is still alive and quite active, and all too ready to oblige. Many of the ballads are long-winded, wooden, stale and generally lacking in art. But here and there we come across passages which strike us into tongue-tied wonder by their heroic majesty, searching pathos, sureness of diction or concentrated brevity. There is a ballad of thirty lines on the single-handed slaying of a man-eating tiger over the height of whose holophrastic workmanship I could crow in triumphant connoisseur discovery right in the manner of Sir Philip Sidney and Joseph Addison. Disproportionately other worldly metaphysic has been *the* disease of India; deliberate preachification, its disfiguring symptom. It laid its icy hand equally on the written lucubrations of the learned and on the oral outpourings of the commonalty. Scores of *lavanis* called *"tattwas"* bear that stamp. To a lover of poetry they are apt to appear at first sight fiercely cynical in their tone, dismally didactic in their intention and fatuously imitative in their method. They are not so forbidding when we look at them again. They certainly are bundles of hay; but the undeterred seeker may find in them needles of gold. Spe-

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cial attention has to be directed to the "Rangu Lavani" or Lurid Ballad. Ballads belonging to this order have brought unjust opprobrium to the genre itself. The judicious must not, however, ignore a significant distinction. Are these ballads dedicated to a shameless revelry in lasciviousness, or do they merely reflect a spontaneous, frank and semi-primitive eroticism? Are they the quick and unvarnished expression of a natural, unpremeditated though pagan appetite, or are they anthems constructed to pay homage to the almighty goddess Libidinosity? That is the question. The ballad beginning

ಕನ್ನೆ ಪ್ರಾಯದ ಕೋಮಲ ಬಾಲೆ ।
ಎಲ್ಲಿಗೆ ಹೋಗುತಿ ನೀನು ॥
ನಿನ್ನಕಂಡು ಸೂರ್ಯಾದಿತು ಮನಸು ।
ನಿಂದು ಮಾತಾಡೆ ನೀನು ॥

Soft damsel of youthful years, whither are you wending? I saw you; and my heart was plundered. Stop, and speak to me.

May be outspoken, but it is not indecent; for indecency is unquotable. The ballad beginning

ಭಾರಿ ಕೊಡ ತಗೊಂಡು ಹೊರಟಳು ನಾರಿ ।
ಸಿಪಾಯಿ ಹುಡುಗನ ಝೋಕು ನೋಡಿ ಬೆದರಿ ॥

may be so indelicate as to be fit only for hirsute men's consumption; but it is not pornographic because it has no prurience. As a matter of fact, schools of wrestling have been the treasury of such ballads; in them ballad-singing contests have occasionally incited the rival groups, sometimes known as *"Thura"* and *"Kalgi,"* to fisticuffs. Let us discriminate. Is it equitable to thrust the sentence of impiety on the balladist who cuts this joke on Ganesh.

ನೀತಿವಂತರ ಮನಿಗೆ ಹೋಗಿ ಊಟ ಮಾಡಿ ಬರುವಾಗ ।
ತತ್ತರಿಸ್ಯಾಡಿ ಬಿದ್ದ ನೋಡು ಹಾದಿಪ್ಯಾಳಗೆ ॥
ಫಡಫಡ ಹೊಟ್ಟಿಒಡೆದು ಪಾಯಸವೆಲ್ಲ ।
ಹೊರವಂಟಿತು ದೊಡ್ಡದೊಂದು ಕರಿ ಒಡೆದ್ಹಾಂಗ ॥

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> Returning from a hearty dinner at his good hosts' he shook, lost his balance and fell down on the road. With a loud report his belly split open; and all the jaggery broth he had drunk flowed out, as though a huge tank had burst its bund.

Is it correct to condemn the folk bard who makes the goddess Gowri a shrew, railing at and threatening her consort Shiva, thus ?

> ಬಾಗಿ ಬಾ ಸಿವರಾಯ ಬಾಗೀಲು ಬಡಿದಾವು ।
> ಬಾಯಾಗಿದ್ದೆರಡ್ಹಲ್ಲು ಉದಿರ್ಯಾವು ತಲಿಮ್ಯಾಗೆ ।
> ಬಾಲೀಯನಿಳಿವಿ ಬರಬೇಕು ॥

> Bend your pate and enter, Mister Siva, lest you should knock against the top of the door, and lose the few teeth remaining in your mouth. Take heed of my word: you must drop the girl sitting on your head on the ground outside before you can come in !

The biggest and most elaborate entertainment that the entire village community looks forward to is of course the seasonal production of a miracle play. Its many-faceted dignity is conspicuously evident in the plurality of designation it alone boasts. One part of Karnataka calls it *"Bayalata"* (Drama presented in the Open); another honours it with the appellation, *"Dashavatara"* (The Ten Incarnations); it was once styled *"Karibhantana Kalaga"* (Fight of the Black Warrior). It has been sneered at by being described as *"Dombi Dasara Kunita"* (Antics of Masked Rioters). Perhaps it was to this form of folk literature that the poet-pedant referred when he spoke of *"Beerana Kathe"* (Tale of Beera). The accepted sobriquet is *"Yaksha Gana"* (Songs of the Demi-gods). Judged by strict standards of appropriateness, beauty and harmony, the species may neither gratify nor rise to a respectable seat. The doings of old epic heroes and demi-gods combine crudely to form a tame so-called plot. All unities get broken beyond repair. Passions are torn to tatters. Characterisation knows little of the laws of literary probability or imaginative logic and cares less. Farce in cap and bells clasps the horny paw of melodrama; Pathos embraces Bathos. Dramatic Illusion is constrained to foot it with vulgar Realism. Bombast spices the speeches; violence dominates the dances; loud monotony runs through the background music. Nevertheless, these defects cannot take away from the massive value and fundamental importance of *"Yakshagana."* As a commentary on the rural

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way of life, it is far more comprehensive, trustworthy and illuminating than any other form of folk literature. Here is a robust proof of the fact that ethnology and folkloristics may achieve next to nothing if they, by inadvertence, get separated and wander each by itself.

Who is there with soul so denaturised that he loves not a story? Scores of stories, short, medium and long, must the folk have had to provide both refreshment and edification. Anecdotes, fables, apologues, mysteries, fairy tales like the German *"marchen,"* romances like those of the Middle Ages of Europe: none of the kinds has been absent or scarce in Karnataka. Organised attempts have yet to be made to collect them from authentic sources, and edit them with scientific vigilance. We would then have delightful human documents to derive inspiration from. When shall we get a Kannada Grimm and a Kannada Cecil Sharp?

If the proverbs of the people are cleansed of the encrustation of sophistication and presented in their genuine garb, they would form a fruitful study. *"Rayanige rajya bandare ragi beesodu tappeete?"* (Some body we know may receive a kingdom; but are we exempted from grinding *ragi* at the millstone?) *Nammakki namma seragige kattittidane Devaru"* (God has given us our share of food securely tied to the top end of our clothing). *"Yava hottige eno!"* (Who knows what may happen at any moment?) *"Ere nambideyo dore nambideyo?"* (Would you depend on your soil or your sovereign?) I venture to suggest that these let us into the spirit of pensive melancholy, mild contentment, patient acceptance of toil, and sense of independence and self-respect characteristic of the common people of Karnataka.

I had thought to have let in some of all professions, the shepherd, the forester, the marine worker, the bricklayer, the blacksmith, the itenrerant hawker, the priestly mendicant, and some of all activities, children at their play, women going through the ceremonial rites, and men in various holiday or festive postures. But limitations of space are a wet blanket on surplus enthusiasm. All the same, I must allow the driver of the double bullock cart, probably the most romantic figure in the rustic galaxy, to make his bow, sing a couple of catches and retire!

ಹೂಡೋದು ಹೊಸಬಂಡಿ ಹೊಡಿಯೋನು ಹಸುಮಗ।
ಅಲೀಸಿ ಕೇಳೊ ಬಸವಣ್ಣ। ನಿನ ಬಂಡಿ।
ಭೂಮಿ ತಲ್ಲಣಿಸಿ ಹರಿದಾವೊ॥

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Oxen are fitted to the new cart; the driver is doughty. Prick up your ears and hear, O Bull god! This your cart will with its motion, shake the good earth into shudders.

ಮುತ್ತಿನ ಕೋಲು ಮುಂಗೈಲಿ ಹಿಡಕೊಂಡು ।
ಮುತ್ಲ್ಹೇರು ಹೊಡೆವ ಮೂಗಣ್ಣ । ನಿನ್ನೆತ್ತು
ಕಲ್ಹತ್ತಿ ಜಾರಿ ಇಳಿದಾವೊ ॥

Between forefingers you twirl a whip set with pearls. Given the van your cart leads the caravan, Muganna. Oh yes, your bullocks are worthy; they will trippingly tread the terrible descent of mount Kalhatti.

As the carts roll onwards, the driver sings on this, that and the other things, some of his companions punctuating his recital with prolonged shouts of *"Ke, ho."*

The verses quoted in the monograph illustrate to some extent the distinguishing features of the quiet, unambitious and haunting beauty of the folk literature of Karnataka. Much of it derives from alliteration and effortlessly repeated internal rhyming. Subtle assonance makes itself felt now and then. Simile and metaphor, irony, playful badinage and hyperbole are always apt, fresh and rousing; they are also organic and under control. With his deft-down-to-earth touches, the poet is able to produce concrete and lovely images which go home to the heart. It is impossible to devise a definition of poetry that would exclude his effusions. This folk literature, though it is unavoidably regional and based on limited experience of life, not only offers many a piece of shrewd worldly wisdom, but also opens a window to profound philosophy and essential religion. I should like to isolate the attitude of what the ancient Greeks called "sophrosyne" (nothing too much; just moderation) and the attitude of liberal-minded tolerance, for which there seems to be no name beyond the frontiers of India, and emphasise them as the heart and soul and sweet vermilion mark on the forehead of Mother Karnataka.

Some types of folk-song, while twinkling pretty like the butterfly, are yet frail and fleeting like the butterfly. The carols of the shanty-boys who worked in the woods of Michigan, Wisconsin and Minnesota have disappeared from the face of the earth. The "fore-bitters" of the British

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Royal Navy and the "chanty" of the Merchant Navy seem to have been replaced by the "sing-song," which is looked down upon by conservative 'tars' as "the melodious obscenities of the Music Hall." This, they say, is owing to the dawn of the age of steel and electricity, allergic to song and story and slavish to brute mechanical drudgery. What we have to be afraid of in Karnataka is the spread of sophistication and artificiality from the big towns to the small villages. They may, if effective prophylactics are not applied, destroy the roots of our real folk literature. We shall wait and see, without giving up the hope that folk literature may for ever live and help us in the arduous task of enjoying as well as enduring life.

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THE KANNADA THEATRE

Adya Rangacharya

The Kannada Theatre shows three distinctive features :

1) It is as old as, if not older than, Kannada literature;

2) From the very beginning, it has been essentially a people's art and

3) Till now its study has not claimed the attentions of any research student.

KANNADA literature is more than one thousand years old. The first available literary work belongs to the ninth century A.D. The style and the pedantic quality of this work clearly suggests that, for centuries before that, literary works must have been written. And then there are inscriptions of the fifth and sixth centuries A.D. which too show a highly evolved and poetic style. We have classical epics, lives of saints (*tirthankaras*) in prose, stories from *Panchatantra,* and poetical works on subjects like mathematics. As we progress through centuries, we come across a variety of metres like *Sangatya, Tripadi, Shatpadi,* etc. From the 12th and 13th centuries we get a style of prose which is simple yet full of meaning—the style of the *Vacanas;* this same style is set to music in the songs of saints (*Dasas*). Kannada literature, from early days, thus grew from strength to strength, rich and varied. It is all the more curious, therefore, that only dramatic literature should be conspicuous by its absence. The first drama, available in Kannada, belongs to the end of the 17th century A.D. and that drama too is no more than the image of a Sanskrit drama by Shri Harsha called *Ratnavali.* The name in its Kannada version was *Mitravinda-Govinda,* a title which almost suggests that the writer must have been innocent (if not ignorant) of any sort of dramatic talent.

Sāngatya, Ratnāvali. Mitravindā Gōvinda

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It is quite likely that one could justifiably conclude from the foregoing, that drama in Kannada originated as late as the 16th or 17th century and was inspired from Sanskrit. Such a conclusion would be incorrect for various reasons. For one thing, by the 16th or 17th century A.D. Sanskrit Drama was too dead to inspire any other literature. For another, drama does not, and should not, mean only written drama. Sanskrit dramas were highly literary and, probably (if at all), they were produced before an audience whom Kalidasa describes as *'Santah'* or *'Vidwansah'*. Plays of this style could not have been popular, in the literal sense of the word. At the same time, it could not be said that ordinary people were not interested in the Theatre as a means of social entertainment. References to pantomimes and doll-shows in works as early as the 12th century prove the existence of a Theatre which catered to what were then called "lower classes". As a matter of fact, from the Ashokan inscriptions we find that such public entertainments (*Samajas*) were not encouraged. But if drama were a people's art, no law could destroy it. And so, from the days of the *Ramayana* and *Mahabharata* epics, dramatic representation took a definite shape.

These two epics brought out a revolution in the art of drama. If, till now, dramatic entertainments were such as deserved discouragement from a Preacher-King like Ashoka, now dramas were turned into an instrument of entertainment *and* instruction. Stories from *Ramayana* and *Mahabharata,* stories like those of king Harishchandra, not only gave pleasure but taught the audience about the right way of living. If, with other people, these stories were recited as poems, the Kannada people *represented* them on the stage. The text would be sung by a 'devotee' (*Bhagavata*) and a commentary on it, so to say, was conveyed through the dialogue of the actors. This was the earliest form of Kannada drama and these shows, for the reason suggested above, came to be known as *"Bhagavatara ata"*—a *Bhagvata* show. (In a letter written to the present writer on 25-3-1944, the late Shri Mudavidu Krishnarao agreed with this interpretation of the origin of the term *Bhagavatara ata*). The same style of dramatic representation, for some other reasons, came to be known as *Yaksagana* in South Kannada district. Sometimes, and in certain regions, these earlier shows were called as *"bayala atas"* – open-air shows, perhaps to distinguish them from recitations within the four walls of a temple.

PART OF PEOPLE'S CULTURE

Dramatic shows formed a regular part of people's culture. It is not easy to understand this statement by readers of today when dramas are

"Vidwānsah" "Samājas Bhāgavatara-āṭa Yakṣagāna āṭa

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either a means of livelihood or of cultural propaganda. Dramas, in the early days, were almost a kind of fixed features for certain festivities. It must be remembered that a village community in those days was mainly an agricultural Society. There was a season for tilling and ploughing the land followed by rains and sowing. And then came a time when the tiller had to wait for the harvest. These were the days which were mainly spent in his fields to protect them from birds or wild animals. But even then, once the yield of his labour showed definite promise, the farmer was in a happier mood. These were the days between *Dasara* and *Diwali*, when many a pantomime show was held wherein the farmer worshipped and honoured the tools of his productions from his plough to his live stock. It is interesting to note that *Dasara* and *Diwali* were occasions on which only pantomime shows were exhibited in some sort of a procession or celebration. This was no time for public performances, as the farmer was not still free. But the time of the pantomime was the time for choosing a cast and fixing up a show in due time. These illiterary village enthusiasts had their own way of learning their parts and, by the time the harvests were brought home, the entire cast would be ready and prepared in their roles. It was the elders who chose the play and allotted the parts; It was a kind of a contribution on the part of a family if their boy took a role in the play. The performance, as finally carried out, was the co-operative achievement of the entire village—from the carpenter who put up the raised platform to the village landlord who supplied, on temporary loan, costly dresses for kings and queens. Every villager could think that the play was his own and so his enjoyment of it was all the greater. It was not unusual to find healthy rivalry between neighbouring villages in putting up a better show.

This was the traditional Kannada Theatre from the early days. As shown above, dramatic performances formed a regular part of the social and cultural life of the people. They had worked and laboured on the soil; they had done all that could be done to induce Mother Earth to yield the food they deserved; and now they brought home the rich yields of their labour. The sense of honest labour well rewarded, the sense of thankful pride in an achievement, the sense of security till the next harvest, the happy recognition of co-operative efforts—all this and many an other sense of social consciousness found expression in a dramatic performance. No wonder the village audience cheerfully enjoyed this luxury for full twelve hours of the night. Every one was there determined to enjoy. It is not difficult to imagine that, in due course, like every other indigenous craft, histrionic art too developed as a family monopoly.

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It was one such troupe that visited Sangli in the middle of the 19th century. Though the Chief and his officers were Maharashtrians, the Kannada performance was enjoyed by one and all. The chief of Sangli was so impressed that he asked some Maharashtrians to get up a troupe together and to exhibit a show in Marathi.

That was the beginning of the Maharashtrian Stage.

* * *

This is not the place to trace the development of Marathi stage. But it must be said here that, from this time onwards, not only the Karnatak stage but even the traditional village theatre of ours, under the influence of Marathi stage, took a wrong turn and moved fast towards decay and deterioration. Professional dramatic troupes which came into existence in Maharashtra gradually set the fashion and the poor villagers did not take long to give up their traditional ways and take to imitation of Marathi productions. The success of Marathi professional troupes encouraged the rise of similar troupes, but with neither training nor guidance, in Karnatak. It was not long before the villagers preferred to flock to a "company show" rather than have their own. Village Theatre ceased to exist.

Other changes, in the meanwhile, were going on in the life of the Kannada people. A new class of English educated literates was forming itself with a newly awakened sense of self-consciousness. In the world of drama, two results followed in the wake of this self-consciousness: One was the deliberate attempt of Kannada writers to translate plays from Sanskrit and English into Kannada, and the other was the rise of amateur activities. Sanskrit plays like *Shakuntala, Ratnavali, Uttara Rama-Charitam* and others were rendered into Kannada. One such rendering by the late Shri Sheshagirirao Turmari was prepared into a stage-version by substituting songs for verses (many of these tunes were later adopted into his Marathi plays by the late Shri Annasaheb Kirloskar). This Kannada *Shakuntala* inspired a band of young amateurs from Dharwar to form a troupe called *'Bharata-Kalottejaka-Nataka-Mandali.'* Perhaps this was the beginning of amateur activities. At Bangalore too, an amateur group was formed by the name of the Amateur Dramatic Association.

Various causes led to the gradual deterioration of the Kannada Theatre from this time onwards. On the one hand, the standard of professional troupes, mere and poor imitations of neighbouring linguistic re-

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gions, had to come down, since towns and cities found more satisfaction in Amateur productions. On the other hand, the amateur activities were neither regular nor purposeful. For a time, with the popularity of the moving pictures, the professional stage thought it must, even for survival, compete with the acrobatic antiques of film stories, while the amateurs felt discouraged by lack of plays to suit the taste of the urban audience.

History is made not so much by Man as by circumstances; man is merely the instrument. In the circumstances described above, Man once again became the instrument to turn a new page in the history of the Kannada Theatre. The study of English and, to some extent, actual experience of life and art in England inspired a new class of dramatists. Thus, from the second decade of the present century, we find dramatists who, like the late Shri Kerur Vasudevacharya, adapted plays from English to suit contemporary social life or, like the late Shri T. P. Kailasam (Bangalore) or Shri Narayan Rao Huilgol (Gadag), brought contemporary society of Karnatak on the stage. This was the beginning of a brilliant interlude in the writing of Kannada dramas. Many experiments were made and made with a creditable amount of success. Poets like Shris: Govinda Pai, K. V. Puttapa, P. T. Narasimhachar and others wrote effective plays in blank verse; dramatists like the late T. P. Kailasam and like Karant and A. N. Krishnarao and Shriranga have written brilliant social plays; humorists like N. Kasturi have written burlesques and farces; Karant has given operas and operettas; there are younger writers like Kshirasagar and Parvatavani; *Shriranga* evolved a new technique for one-act plays; and many others followed in the wake of these dramatists.

PLIGHT OF KANNADA THEATRE TODAY

The history of writing dramas, however, cannot by itself be the history of a Theatre. Nothing illustrates this truth better than the present plight of the Kannada Theatre. In spite of so many plays of an original and high standard being written the Kannada Theatre is where it was, *viz.* in decay. Even the best dramatists of yesterday are no more writing plays. Some have turned to write novels, others to frustration. The reason is obvious. Drama, as Kalidasa himself had to say, is प्रयोगप्रधान i. e. mainly intended to be produced on the stage. A good drama requires not only a good set of actors but a producer who will have to be as talented as the dramatist. That is not all. There must be an audience to appreciate and there must be a theatre-house. Of these five conditions requisite, for some time we had only one *viz.* a

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dramatist. As long as other conditions are not there—and as long as all the five conditions are not obtained at one and the same time, there is no future for Kannada Theatre. Ironically enough, the public taste for this audio-visual medium is as keen as it ever was. But, unfortunately, we have neither the dramatic critics nor the histrionic geniuses who could show the people when, why, and how a drama is really good.

Lastly, mention must be made of one thing which requires special study. As described in the beginning, drama is in the blood of Kannada people. By letting the traditional drama decay and disappear, we have lost touch with real public taste. By writing about themes affecting the English-educated middle-classes we are alienating the interest and attention of our own people. It is the work of social and academic research workers and scholars to study the history and to unveil the causes of the present apathetic condition. Universities concerned with Kannada culture could do no better work than sponsoring and encouraging such research studies. Social workers could do no better work than place their experience before the young dramatists. Today a youngster with dramatic talent prefers to waste his talent by writing some ordinary dialogue either for a magazine or a broadcast. If, unfortunately, his ding-dong dialogue is accepted, he harms himself by believing he is a real dramatist. It requires an Age, sometimes centuries and centuries to produce a real dramatist. But every member of the Society can help this creation of history by his efforts to create the necessary conditions.

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A KANNADA POET'S SENSE OF VALUES

V. Sitaramiah

THE Kannada people have been known to be a gentle, sober people fairly mature and stabilised in emotion. Though subjected to diverse secular and religious influences in the past they have developed a personality which sufficiently distinguishes them from men and women of the other parts of India. Even during these ebb-tide days they occupy almost the entire land – west of centre – between the Krishna and the Cauvery, an area of four to five hundred miles along and across. While they have built up a culture-pattern of their own they have not forgotten that Karnataka is a limb of the larger organism which is India. Situated between the North and South of India it has represented and fostered the best in their traditions modifying the extremes of each and assimilating the best of both. So was it in the past when the finest values in the Indian culture were preserved and added to in the Hoysala, the Chalukya and the Vijayanagara kingdoms. So is it now that new orientations and demands have arisen. So will it be in the centuries to come. Whatever the stress or emergency the Indian leaders can surely build upon the good faith and loyalty of the Kannada people in any scheme calculated to promote the welfare of India as a whole.

This willingness to be loyal and co-operative has sometimes been an element of weakness; for it has led more aggressive communities to press upon and exploit them and to deny them their natural and legitimate rights. Our people have not pressed their claims loudly or rushed into the frays for leadership. That is, at worst, a defect of temperament; not one of confidence or ability. To some extent, at least, it is a feature of the Soul, a Virtue. Swagger and the desire to grab, to rule have been deemed vulgar in this part of the country. So, perhaps has Karnataka yielded place to the louder voices and the more insistent pressures; content to live quietly and with the knowledge that quality is bound to

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count and come into its own some time. It has had a long history of experiment and enterprise of spirit: for, behind the refinement, the courtesy, and the quietness of manner—in ways, voice, views—is dignity and firmness of tone. Our people have always been willing to woo and be wooed, to help reconcile conflicting claims, to tolerate differences of standpoint and to grant asylum to merit in distress and persecution. This has resulted in the preservation of the richest variety and performance on the one hand, and on the other, in the cultivation of traits like adaptability and a maturity of temper and response which no one can write off as want of accomplishment.

The desire to be reasonable and the awareness of changing need so that one might renew oneself vitally without losing either continuity of tradition or native virtue have been noticed by others than our own people along with the note of beauty, variety and balance. Whether one looks at the physical lie and look of the land with its varieties of hill, forest, field, river and lake; or its varieties of soil and climate, its flora and fauna, or the people who inhabit it; or the language with its inclusiveness of voice-tone, structure and development—in form and in meaning growth; or its dress, food-habits, manners and customs; or its arts and philosophy; its music, folk-song, sculpture and dance, they all confirm this bent. Other parts of India might excel in individual features of public or private life and be the better for that reason. But nowhere else is this combination of element to be seen so rich, so beneficent as in the Karnataka.

Karnataka has also desired to make life fuller and juster by the recognition of the opposites: the austerity of the Jain tradition, the almost lax catholicity of the Hindu way of life, the drive, verve and opportunism of the Muslim outlook, and the all-embracing organisational efficiency and sweep of the Christian system have found in Karnataka a secure, fertile place to settle in and contribute. Even within the Hindu fold itself the Advaitic intellectualism has received as much loyalty as the theism of the Madhwa, the Shrivaishnava and the Shaktivisishtadvaita persuasions; and their mild or passionate Bhakti modes in feeling, attitude and social behaviour have coloured our outlook and habits of life; though not all of them, nor always, aiding cohesion or peaceful co-existence.

Some part at least of the truth of the above statements may be evidenced with reference to the vision and sense of values of one Kannada poet—our earliest and best, Pampa (b. 902 A.D. ?). He is its type-phenomenon and its exempler and glory.* How the land, its people and

* Though he has no peer in the history of our literature in poetical accomplishment nothing purely stylistic or narrowly poetical will be spoken about here.

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their idealism have impressed him records fully the mood and the preference-pattern of all the Kannadigas. It is Indian in essence and purpose; but it is worn and lived with a difference. Perhaps all Indian literature shows this tendency: when, this will present a tale and report of it from the Kannada country.

Born in a very orthodox family distinguished for learning and piety, Pampa yet finds himself born son to a father who has discarded the Vedic traditions of his illustrious forefathers as not good enough for him; for, to one born in the highest *Vipra* class, the best *Dharma* should surely be the *Jina Dharma!*—a subtle, if a curious way of argument. That is how the father thought and made a new religion both for himself and for his family everafter. Thus to be blood-stream of an ancient Brahmin family, the ardours of a new conversion were added. Personally Pampa was manly, handsome and popular and a favourite with the Chalukya prince Arikesari as whose comrade he perhaps had wandered freely about the Banavasi land in his young days. Arikesari himself was then a feudatory of the Rashtrakuta emperors. When he became master he made Pampa a military officer in his army and this companionship bore further fruit when his fellow men of letters in the court pleaded with him to undertake the writing of a *Samasta Bharata* in Kannada. Arikesari's patronage was just the auspices under which a work of such quality and magnitude could be taken up, they said. Pampa agreed to do so and wrote his *Vikramarjuna Vijaya* popularly called the *Pampa Bharata,* in six months' time. He made the work, incidentally a monument also of the greatness of his royal master whom he compares to Arjuna of the *Mahabharata.* And Arjuna and not Yudhishtira is hero of this *Bharata* work. Draupadi is wife to Arjuna only and at the end of the war it is Arjuna that is crowned king with Subhadra for queen! A poet, a warrior, a man of learning with the deepest persuasions in religion and strength of soul, Pampa was able to see things for himself and see them steadily and whole. He could tell us—if any one could—what he deemed was the best in and for life both when life was to be lived in society and when it had to be cast off at death.

Two works come from his pen: the *Pampa-Bharata* and the *Adipurana* (941). In the first the poet promises to present the proprieties of the secular life; in the second, the *Jinagama.* When speaking of the felicities of life he speaks of the loveliness of this country, the quality of its people, and his concept of the best in a good life when it is well and fully lived. In the *Adipurana* he holds up to view the vision of true *tyaga* and pictures the sublime, through the spiritual history, in many

Jināgama Ādi purāṇa Tyāga

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lives, of a worthy who became the first *Tirthankara* of the Jaina tradition. It is in this book also that he adverts to the best kind of death of his choice. And even in regard to what a poet would call his special regard; for normally one of his kind will be thinking of the fame, the worship and the wealth that would accrue to a poet from his poetical works. But he knows that by singing the virtues of the *Jinendra* he can be sure to gain the worship of Indra, gain world-fame, and probably also deliverance from *karma* and *samsara*. What then can others (the men of the earth) give him, or do or cause to happen? He has the freedom of spirit to think that *Saraswati* is not any spirit standing before one in the shape of a woman but that it is the utterance of the supreme *Jinendra* that is *Saraswati*. To one whose values were so high, praise by men was not a great objective to strive for or win.

In the poet's description of the *Kurujangana* (in the *Bharata*) we have but a description of the Kannada woods and villages, its field and men.

"Its forests which abound in various trees bearing beautiful leaves, flowers and fruits produce and foster male elephants in rut; its beautiful parks and woods foster love and longing between lovers in separation; its fields fed by the rains sent by the gods in their motherly affection for the country yield rich crops of fresh fragrant rice; such is the produce of its fields and such the produce of its forests.

"Pluck a sugarcane (as gently as you would the string of a lyre) it yields rich juice; the fragrance of one flower makes the honey-bee lose colour in the face; the parrots cannot digest the milk of one full fruit grown on its trees.

"No flower or fruit fails to yield full crop; not the *mallika*, nor the sweet mango. What then would you consider the fulfilment of all the riches and essence of *samsara*? (ಇನ್ ಪೆರತಾವುದು ಸಂಸಾರ ಸಾರ ಸರ್ವಸ್ವ ಫಲಂ ?)

In a beautiful line or two of verse Pampa speaks of his models of men. They alone are men, he says, in whom dwell *tyaga, bhoga, akkara, geya, gotti* and the sweetnesses of finesse of all these and *alampu*. It is customary to say that India is averse in idea to enjoyment. But *kama* and *artha* have been given a place in the *purushartha* order and are blessed so long as they are indulged in subject to *dharma*. *Tyaga* is two-faced : one, when one will not desire a thing for oneself; and two, when one gives it away to another. Both aspects are stressed here. *Akkara* is the whole body of knowledge contained in the books. Men and women should love to sing and create songs; nor should they be content to live cloistered in study or in the enjoyment of solitudes howsoever fine. The poet's heart goes out to those who live and move about

Mallika gotti

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cheerfully in company and in groups. He speaks also of the fullest flowering of life's faculties through love and joy. There is yearning for a life of earthly blessedness; for, the speaker in the stanza says that it is not everybody who can be born as such a person. But if that be not possibe he would like to be born a little honey-bee or a pretty little parrot in the woods and gardens of the Banavasi land.

This is commendation indeed! The Aryan prince Arjuna has known the Banavasi land during the time of his voluntary exile and loves to remember it. "Whenever the south-breeze touches me, or I hear a gentle or good word spoken or a song sweetly sung, whenever I see a *mallika* flower opening out into full blossom, or a feast of honey-drink is held, or I see love flourishing with enjoyment my mind with fond affection goes back to the Banavasi land and will not refrain from such recollection even if someone pitches a pike into me."

If this be an expression of the joy of life what of the kind of death which the poet will prefer? A worthy life deserves to close with as worthy a death. Here is his choice as enshrined in a certain context: "The eminence of Amaredra, the glory of Khecharendra, the luxuries of Bhogindra, the great riches of Mahendra are all inconstant. I shall not be such a fool as to desire them. May my portion without fail be the highest *dikshavidhi, samadhimaranam, karmakshyam* and *bodhilabham;* O, thou, beloved lord of *Muktishri.*" This has ever been the aspiration and prayer of men in this land. From the time Bhadrabahu and Samprati Chandragupta came down to this part of the country some 2,000 years ago the Jaina faith has found a home in Karnataka and many places here have become centres of pilgrimage for the Jains from all over this vast continent.

Clean *bhoga* and pictures of love—in some of their finest articulation —are portrayed in both the *Bharata* and the *Adipurana. Tyaga* finds consumate expression in the lives of Purudeva and his son Bahubali.

Purudeva has two sons, Bharata and Bahubali, both brave and noble-hearted and possessed of accomplishments which go to make a person truly royal. When Purudeva desires to give up his kingship to retire to meditation he appoints Bharata as his successor and makes Bahubali yuvaraja at Paudana. They are affectionate brothers, full of regard for each other, till Bharata is induced by his counsellors to undertake a conquest of the earth. This he does and successfully beats down all resistance. The *chakra* which symbolised the dawn of imperial might for him and which has led him from land to land and king to king suddenly

Dīkṣavidhi Samādhi Maraṇam bodhilābham

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stops at the gates of Paudana. This surprises Bharata who is soon worked up to rage that his own brother, of all persons, should set up and be the obstacle to his undisputed sway. Other brothers have by now retired to penance unwilling to offer knee-service to him. So he sends out a challenge to Bahubali to surrender or offer fight. Bahubali is not happy to hear such a message from a brother who shares with him the blood of the same father. He is, however, stung by the taunts and accepts the challenge. Their armies draw up a battle array and are about to engage in fight. The elders on both sides approach and advice their chiefs to fight it out as a duel between them and not as a war for the latter will destroy innocent mankind; whereas the issue here is but the relative prowess of the two brothers. The brothers see reason in such a counsel and agree so to fight it. (Would that international tensions today were settled half as amicably or that the politicians of the world were put to settle personally the quarrels of their provoking and making and to taste the fruits of their own crass growing!)

The duel takes many forms: the combatants splash water against each other till one is fatigued; they stare at each other till one of them drops his eye; they engage in fisticuffs till one of them is quieted; they wrestle;—and in each engagement it is Bahubali who wins and Bharata who is worsted. This drives Bharata, the erstwhile conqueror of man, mad with humiliation and without so much as a thought he takes up his *chakra* and hurls it at his brother. Bahubali is no whit scared or daunted. An extraordinary thing happens then: the *chakra*, instead of hurting Bahubali, goes round him respectfully and settles in dignity before him awaiting his command. Victory is again Bahubali's. It is up to him to hurl it back at Bharata. But a great pity takes hold of him. He stays his hand, goes to his brother, offers him respects and begs of him to take all the land and rule it as supreme master and let him, the younger brother, retire to penance. Bahubali had been overcome with the thought that birth, wealth, prowess, education were none of them of any worth when a passion for power and authority was on. Ties of brotherhood and humanity, love and forbearance and the great joys of renunciation were surely the larger graces!

Bharata is smitten with shame. In his turn, he tries to persuade his younger brother to accept the rewards of victory while he, the defeated one, could go for penance. But Bahubali is finally able to induce Bharata to keep on and himself renounces the world. He performs very severe penances and achieves all but the final victory. Bharata like the rest of the world is worried that *siddhi* has not yet rewarded his brother. He

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approaches his father for an explanation of this and is told that an *abhimana* still hurts his brother for having to stand on Bharata's soil. Bharata is sad at heart to hear this and gently goes to Bahubali to tell him that the land was really Bahubali's by right of conquest and that he should, therefore, have no qualm about standing on another's land at all. This clarifies the situation and very soon Bahubali attains release.

Bahubali's is the figure of Gommata which stands as the monolithic statue at Shravanabelgola some 57 feet high on the big hill—a huge granite rock itself four to five hundred feet above the ground below. This colossus of virtue through self-conquest—a conqueror turned hermit—is a standing message in stone which the world has heard again and again in many climes and through many tongues but which it has failed to profit by.

The feet of Gommateshwara rest on a mighty lotus, symbol of earthly wealth and happiness. Ant-hills range round three sides of the feet to above the knee and numberless serpents put out their forked tongues all about this zone to show what *samsara* and its passions are like out of which man has to emerge for attaining to true stature of any kind. From the same ant-hills some creepers also issue symbolising love and pity, tenderness and forbearance; these climb the thighs, tie the hands and reach up to the arms binding him to a larger purpose than earthly power and glory while the chest, the shoulder, the neck, the face and the head rear up into the sky in serene grandeur. The entire image breathes a feeling of peace and unattachment, in a childlike simplicity of soul though it is the figure of a Jina, a conqueror, the supreme fulfilment of man's life on earth. To the front right of this image is another figure beautifully carved from head to foot in restless profusion of ornament, an image the beauty of which could gladden any heart elsewhere but which pales and is dwarfed before the awesome eminence of this *nirabharana soundaryam*. This contrast between earthly beauty and spiritual sublimity and the opting for the latter is featuresome of the best tradition of India. It has been the good fortune of the Kannada country to recollect and select this accomplishment and embody it in an immortal work of sculpture and of literature.

We have had our pettinesses and feuds; our limitations of outlook and failures in achievement; our blood-baths given and taken; our chieftains have carried off brides from marriage pandals and poets celebrated such deeds as valour; our warriors have destroyed men and lands when the fiendish fits were one; they have pursued aggressors beyond their own

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Abhimāna Nirābharaṇa

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lands till wholesome fear is beaten into them. In their turn, they have been invaded and their capital cities have been razed to the ground or burnt to ashes; they have ridden panting horses, with swords brandished and foaming with blood so as to bathe them in the far-away Jumna even as they have driven down south with conquering armies to set up pillars of victory at Rameshwaram. One of our poets has bragged that he is a hundred times greater than Kalidasa and we have record of the insolence of a poetess who disdained to consider any poet after Brahma the creator of the universe, Vyasa the creator of the Mahabharata, and Valmiki the creator of the Ramayana. She feels, it seems, like placing her left foot on the devoted heads of all the later poets who have produced mere cerebral delights in prose and verse (गद्यपद्यरचनैश्चेतश्चमत्कुर्वते!) and dare to call them *kavyas*.

The history of all peoples has been much the same and littered with episodes good and not so good. But the long-range value preference, the pride and grateful memory of the Kannada poets has been, by and large, for tolerance, and the arts of peace; for conservation than for laying waste in exercise of arrogant might. May this same preference ever distinguish our people in the ages to come.

"Life," Kierkegaard said, "should be lived forwards." A true inheritance demands that the possessors of it should add to it in substance and quality, in cleanliness and greatness of soul; so that it might grow into a gathering tradition to save and redeem mankind rather than make itself a disgrace and a menace to human welfare.

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THE KANNADA LANGUAGE THROUGH THE AGES

T. N. Shrikanthia

SEATED high on the vast Deccan Plateau, but reaching down to the Arabian Sea over the Western Ghats along a lengthy coastal strip, the Kannada-speaking region of India comprises today almost the whole of the Mysore State (including Bellary except for some talukas (mainly of the Kolar and Bangalore Districts) at the eastern and, the four Districts of Dharwar, Bijapur, Belgaum and North Kanara of the Bombay State together with good bits of the bordering districts of Sholapur, Sangli and Kolhapur, the tiny State of Coorg, the South Kanara District (where Kannada is the language of literature and education even though Tulu is more prevalent numerically) and parts of the Nilgiris and big slices of the Coimbatore and Salem Districts of the Madras State, and of the Anantapur District of the Andhra State, the Raichur and Gulbarga Districts and a good portion of the Bidar District of the Hyderabad State. The total number of persons whose mother-tongue is Kannada, according to the 1951 census, is 14, 471,764 which is about 4.06% of the total population of India. Amongst the fourteen languages specified in the Constitution of India, Kannada stands eighth in numerical strength.

The extent of territory over which Kannada has held sway through the ages has not remained stationary; that could hardly be expected even in slow-changing India. The indications are that the Kannada area has shrunk during the historical times. There is a celebrated passage in the *Kavirajamarga* of the 9th century A.D. which tells us that the Kannada land stretched from the Kaveri to the Godavari. Kannada is no doubt spoken on both the banks of the Kaveri right from its source to the Falls at Shivasamudram even to this day; but it has receded a good deal to the south from the Godavari. One is not sure of hearing native

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Kavirājamārga

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Kannada speech anywhere near the Godavari now! And evidence is not wanting to show that Kannada has yielded much ground to Marathi and Telgu, its powerful neighbours to the north and the east.

Kannada belongs to the Dravidian family of languages, along with Tamil, Telgu, Malayalam, Tulu and a number of minor languages like Kodagu, Toda, Gondi, Kui, etc (including Brahui which just survives in isolation at the present day in parts of Baluchistan and Sind). Most scholars accept the view that the 'Indus Civilisation' dating back to the third millennium B. C. and spread over many old sites like Harappa and Mohenjodaro in the Punjab and Sind was pre-Aryan, flourishing tens of centuries before the advent of Vedic Aryans in India. It is probable that the authors of the Indus Civilisation were Proto-Dravidians and spoke a language which was very likely the ancestor of the Dravidian family of languages in India. But we cannot have any idea of the exact nature of this 'Indus language' until the writing found on the numerous Indus Valley seals is deciphered; and in spite of the labourious efforts and ingenious speculations of scholars, the seals have kept their secret quite well. The only probability one could perhaps admit is that one of the signs occurring many times on the seals might represent a fish and might even have stood for *min* or *meen*, if that was how the Proto-Dravidian word was pronounced in those days. But all this is as yet speculation and it is wise to admit with the well-known archaeologist, Sir Mortimer Wheeler, "we do not know!"

Now for a big jump over the dark chasm of a score of centuries and more. The Primitive Dravidian tongue must have existed throughout this long period but it has not left any records. The Tamilians, no doubt, speak of ancient Tamil Sangams of hoary antiquity. But all that is legendary lore; and in any case no Tamil work which can indisputably be assigned to the pre-Christian centuries has survived. One thing, however, is fairly certain, and that is that owing to the intimate contact between Old Indo-Aryan and Old Dravidian during these early ages, numerous Dravidian words have infiltrated into Sanskrit and have left their mark on it. The word *meen* a fish is one such and *nir* 'water' is another. These words belong to the basic vocabulary of Dravidian and still survive in some form or other in many Dravidian languages (including Kannada). *Mugul* (Skt. *mukula*) 'a bud' is another certainty. One other interesting word which may be mentioned here is *matachi*, 'a grasshopper, locust' which occus in the *Chhandogya Upanishad*. Some scholars have connected it with Kannada *midite, midiche*. Telugu *miduta*, to be traced to

nīr Mugul maṭachī, miḍite, miḍiche miḍuta

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the root *midi* 'to hop, to leap.' It is fair to mention however that not all scholars subscribe to the view that the word is originally Dravidian.

Another ancient word which, evokes special interest is the one denoting 'a peacock' which occurs in the Hebrew text of the Old Testament of the Bible as *tuki, tooki.* Peacocks were among the articles of merchandise brought in Solomon's ships from Ophir (identified with the port of Sopara in the Thana District). This word which is more than twenty-five centuries old is certainly to be connected with the Tamil-Malayalam *tokai* 'a peacock' and the Kannada *toke* 'tail,' Old Kannada *Soge* (a peacock); the word *soge* exists even today in Kannada and means the long hanging leaf of the coconut palm or the sugarcane. There can be no doubt that *tooki-toke* is an ancient Dravidian word which crossed the seas along with the object it signified.

We do not know when exactly the various dialects of the parent Dravidian tongue branched off into distinct languages. But the major languages like Telugu, Tamil and Kannada must have become independent entities some centuries at least before the commencement of the Christian era. Amongst these Telugu was the first to break off and it developed many divergent features in course of time. Tamil and Kannada must have remained together for a longer time before separating from each other. The close relationship becomes striking when we compare Old Kannada with Old Tamil. Like Tamil, Kannada too had till some ten centuries ago the peculiar Dravidian consonant *l* (ಲ variously transcribed as *z, zh,* etc). In Old Kannada while *bale* (ಬಾೞೆ meant 'a banana,' *bale* (ಬಾಳೆ) signified a kind of fish. Hence an inadvertant substitution of the ordinary ! for ! in those days would have invoked the rebuke of a vegetarian! Again, as in Tamil, many Old Kannada words ended in a consonant, and the thorough-going change of initial *p*—into *h*—had not yet occurred. *Pal* 'milk,' *kan* 'eye' and *mul* 'a thorn,' for example, are as good Old Kannada as good Tamil.

Old Tamil is generally supposed to preserve better the features of the present Dravidian language, but there are important exceptions. At least in one respect Kannada has remained more faithful to its origin, and that is in its better preservation of the initial *K*—sound. Take the word for 'the ear,' for instance. In Kannada it is *kivi* while it is *chevi* (pronounced today as *sevi*) in Tamil. The Primitive Dravidian word must have been something like *Kevi.* *

* Here Tamil fronted the initial *k* into *ch* and Kannada changed the first vowel *e* into *i*. There are phonetic reasons for these changes but they are too technical to be noted here.

Miḍi Tōkai tōke Sōge bāḷe Pāl kaṇ Muḷ śevi

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What is the earliest extant specimen of Kannada? A Greek farce of the 2nd century A. D. discovered some fifty years ago at a place called Oxyrhyncus in Lower Egypt, has its scene laid in the West Coast of India and contains a number of sentences in a presumably Indian tongue. Scholars have tried their hand at identifying and interpreting this early Indian speech. Perhaps the most satisfactory discussion of the passages in question is from the pen of the veteran scholar and poet, Shri M. Govind Pai. He like many others holds that the language is Kannada. But the problem bristles with difficulties. One cannot be sure that the writer of the Greek farce knew the Indian language well and transcribed its sounds and words faithfully. And further, one cannot help feeling that these relics have not been interpreted on rigorously scientific lines. One may agree that it is not improbable that the language under discussion was Kannada, but that is as far as one could go. It would be too optimistic to believe that we can salvage from this Greek farce good chunks of authentic ancient Kannada.

Now we come to an authentic piece of Kannada writing belonging to the fifth century A. D. And that is the Halmidi inscription, the earliest unquestioned record in Kannada. A glance at the inscription will reveal that its language is genuine Kannada though it is laden with Sanskrit words and even begins with an invocatory stanza in Sanskrit. Some of the forms occuring in it are earlier than those of classical Old Kannada; for example we find here forms like *nadul* (Old Kannada *nadol*), *eridu* (O. K. *iridu*) and *vittar* (O. K. *bittar*). And this is as it should be. In fact the period up to about 700 A. D. was a transitional one when some sounds were changing and some old grammatical forms were yielding place to newer ones. This stage of the language is called Primitive Old Kannada by some scholars while others prefer to call it Early Kannada. We may refer to it as Pre-Old Kannada. It is to be found in the numerous inscriptions belonging to this period.

The next stage is that of Old Kannada, the Classical Age in Kannada language as well as literature. By about 800 A. D. the language had shed its archaisms, put on a finish and had become a fit medium of expression. The earliest *extant* work in Kannada, the *Kavirajamarga*, a treatise on poetics composed at the court of the great Rashtrakuta king. *Nripatunga* may be said to inaugurate the Classical Age officially. It may be noted that this Old Kannada work itself refers to a *palagannada* (Old Kannada), which is nothing but the Pre-Old Kannada mentioned above, and warns aspiring writers to avoid its archaisms. It also mentions the

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nāḍul nāḍol Iṛidu viṭṭar biṭṭar Palagannaḍa

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existence of dialectal variations, referring specifically to certain usages prevalent in the south, the north and the further north.

Old Kannada language, as used by the great masters of the 10th century like Pampa and Ranna, is a thing of beauty. By its harmonious combination of vowel and consonant ends, its short Kannada words and variegated Sanskrit compounds (though sometimes unduly long!), it has, at its best, both strength and sonority, sharpness as well as suggestivity. It continued to be used for literary purposes almost exclusively up to the middle of the 12th century. But a revolutionary change was already at work in the spoken tongue, even from about 1,000 A. D. if not earlier, sweeping over both the phonetic and grammatical features of the language, and thus ushering in what ultimately became Modern Kannada. To mention just a few changes, all words, and even suffixes had now to end in a vowel, commonly-*u* (as in *kelu, hannu, bandanu*) and rarely in *-i* (as in oli, bandiri). As has already been noted earlier, initial *p-* changed into *h-* and the unique ḷ disappeared leaving in its place mostly l (as in *paḷ* > *halu*) and sometimes r (as in *galde* > *garde* which later became *gadde*). Though people had now forgotten how to curl and twist the tongue to make this sound correctly, and confused it with other sounds in strange ways, it lingered in literary writings for some centuries. But the great poet Harihara (circa 1200 A. D.), an outspoken reformer in many ways, rang its death-knell when he publicly refused to pay homage to it, since it had ceased to exist in Kannada speech and the Kannadiga's tongue no longer knew how to articulate it. A few decades later the great grammarian Keshiraja took great pains to rehabilitate this doomed sound; but his was a lost cause. Grammar had lagged centuries behind the spoken language. Keshiraja's *Śabdamanidarpana* now reads like an eloquent epitaph—a veritable *viragal* a hero-stone—on the now extinct Old Kannada speech.

One does not know how heavy the grip of the past would have been on the natural development of Kannada, and what a yawning gap would have opened out between the literary and the spoken forms of the language, if the life of the Kannada people had pursued an even tenor without a mass movement in religion in the 12th century. In that case, the language of the scholars, the princely courts and the poets which Old Kannada had now come to be, would have led a sheltered existence in books, cutting itself away more and more from the common people. But happily for the real progress of Kannada that was not to be.

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kēlu haṇṇu* paḷ hālu Śabdāmaṇidarpaṇa vīragal

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The *Virashaiva* reformist movement led by such great figures as Basaveshvara and Allama Prabhu, swept over the country, particularly in the North Karnatak area. It had a genuine mass appeal and made good use of the speech of the people as its medium. Out of the fullness of the *Shivasharanas'* hearts the *vachanas* poured forth, embodied in soul-stirring language. The lead that men of religion gave, the poets followed. Harihara himself who first used Old Kannada to depict the story of Shiva and Parvati in his classical *champu* work, the *Girijakalyana* adopted later the Middle Kannada language to celebrate the doings of Shiva's saints in his numerous *Ragales*. He wrote also vigorous prose and gave the current Kannada of the day the stamp of his authority and set it on its forward march. And of course one of the greatest masters of Middle Kannada was the celebrated Kumaravyasa (circa 1430) who in his great *Bharata* gave the Kannadigas one of their most cherished national poems. A century later came Ratnakaravarni who in his melodious *Bharateshavaibhava* wrote a Kannada which is as good as modern.

'Middle Kannada' is a somewhat vague term. It really represents the transition from the Old to the Modern period of the language. It displays side by side many old forms as well as the new and some exclusively transitional forms too like *kareyi* (O. K. *kareyim*, Mod. K. *kareyiri*). We may surmise that by about 1600 the spoken language had become quite modern, having shed the last relic of the old sound system, even the *Shakatarepha* (*r* ಅ). Good modern Kannada prose however may be said to have taken shape by the close of the 19th century, and it must be admitted, as the direct outcome of intimate contact with English literature. And today even dialectal forms are freely used in plays, novels and short stories, particularly in representing conversation.

The Kannada-speaking area is vast in extent and there must have been dialectal variations right from the early days. We have already noticed that the *Kavirajamarga* itself refers explicitly to this phenomenon. In the course of a thousand and more years since then the number of dialects differentiated by regions as well as communities has been on the increase. There is quite a broad distinction between the speech forms of North Karnatak and Mysore. But there are other dialects, which though limited to small areas and communities, have a great historical and linguistic interest. One such is the dialect of the Badagas of the Nilgiris. As the name itself implies these people migrated from the 'northern' parts (in this case, from Mysore) to the southern hills centuries ago and their

Girijākalyāṇa Kumāravyāsa Bhārata

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speech preserves certain ancient features. Another remarkable dialect is that of the Havyakas who are to be found mainly in the South and the North Kanara Districts along the West Coast. Many Old Kannada forms are to be found in their speech with little or no changes, living fossils, as it were, of a bygone age. There are many other dialects of equal importance and interest. Owing to the increasing contact between region and region and the spread of education in modern times, dialect barriers are being swept away and differences are being ironed out. Words or forms are being freely borrowed from each other. This is no doubt a welcome process since it greatly helps to bring about mutual intelligibility and the formation of a broad-based standard Modern Kannada. But an extensive dialect survey has to be undertaken in the very near future if we are not to lose all traces of the unique linguistic features which are of the greatest importance for linguistic study.

A reference was made earlier in this article to the fact that Indo-Aryan had not disdained to borrow from Dravidian. The borrowing the other way round has been far more profound. Right down from the Vedic times Sanskrit has occupied a superior position in religion, culture, politics, art etc. Excepting Tamil all the other Dravidian languages have drawn very freely upon the illimitable resources of Sanskrit vocabulary and expression. A mere enumeration of a dozen words, like *dharma, satya, daiva, bhuta, rajya, praja, purva, pashchima, sangita, chitra sukha duhkha, adi* and *antya* will reveal the extent to which words have woven themselves into the very texture of Dravidian languages. Even the *anna* we eat comes from Sanskrit, though luckily the *niru* we drink, at least, is Dravidian!

Pandits of old believed that Sanskrit was the mother of all Indian languages and that Kannada too had descended from it. Modern linguistics has corrected this notion and taught us that the Dravidian family of languages has an independent status. But even though Sanskrit cannot claim to be the mother of Kannada, it has been a veritable foster-mother to it. Its treasures have ever been at the service of Kannada, nourishing, strengthening and enriching—and, one is constrained to add, stifling too at times.

Kannada is a "borrowing language," unlike its sister Tamil, which is largely a "building language." For instance, when an equivalent was needed for "the radio broadcast" Tamil had the compound word *Vanoli*

bhūta rājya prajā pūrva sangīta ādi Nīru Vānoli

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(*van oli*) which is the same as the Kannada *banuli*, a word which has somehow failed to achieve common currency. In this particular case we gaily use the word 'Radio' itself. If however one's linguistic conscience demurs, we adopt and adapt the Sanskrit word *akasavani* to serve the purpose. Thus the Kannadiga has all through the ages gone on borrowing from languages with which he has come into contact. Even before the arrival of Sanskrit the Munda or the Kolarian languages had contributed their quota in such words as *tambula, kambala,* etc. Since then apart from Sanskrit, many Prakritic words too like *siri* (Skt. *Shri*), *kamba* (Skt. *Stambha*) have come into Kannada. Later on, Marathi, Urdu and even Portuguese, to mention just a few, have their impact and made their contributions to Kannada vocabulary. And in modern times, English has profoundly influenced Kannada as we all know, and its importance is next only to that of Sanskrit.

Kannada has now to become a fit instrument of expression capable of reflecting and registering adequately and accurately the myriad activities of the modern man. With its innate capacity of adapt itself to changing circumstances, to assimilate beautiful and useful expressions from all the quarters of the globe it can be trusted not to fail the Kannadiga in his needs. But the Kannadiga too must cultivate it, give it a conscious direction, bring it into line with other Indian languages and make it the embodiment of his highest aspirations.

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vān bānuli ākaśāvāṇi tāmbūla

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TECHNICAL TERMINOLOGY
In
INDIAN LANGUAGES

K. V. Raghavachar

EVERY language has groups of words which are either exclusively used in some special sense or shade, in the various technical subjects, either the sciences or the arts. Even the humblest of languages in the most primitive stage is no exception to this. The number of such words, the variety of subjects cultivated, the sharpness of distinction attained or the definitiveness of the terms etc. may vary from language to language. But the beginnings of what might be called technical terms are to be found even in the most uncultivated languages. Even the unregenerate aboriginals have sets of words which are particular or peculiar to hunting, war, rituals, etc. and which are usually out of common parlance and which can be understood only by the specially trained or initiated. As a community advances, as its language grows and knowledge extends, not only does the stock of such terms increase but also a part of such specialised stock slowly and imperceptibly percolates and is absorbed into the common language of the people. In the early stages, the growth of such terms, is bound to be haphazard with no conscious or deliberate attempt on the part of the community. As experience grows and accumulates, and the volume and content of knowledge increase, conscious cultivation and deliberate departmentalisation of knowledge begin. And along with these and in their very process a methodical and systematic evolution of technical terms takes place.

The creation of a technical terminology may take place on two planes: on the common plane, ordinary words already in use in the common parlance of a community may be adopted and used in a particular subject in a particular sense or shade, thus raising the status of the common word to that of a technical term. In any language or subject such 'common' terms form no inconsiderable part of the entire stock. Again, it is these terms that help to form a strong, healthy and living bond between the lay language of the common man and the highly

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technical language of the specialist. On the special plane, new words and forms are deliberately coined and forged not only to convey new ideas and inventions but also to clarify old ideas. And it is here that a rational method and systematisation are possible. And again, it is here that the evolution of a truly international terminology is possible. Of course, some of these words created originally to serve a definite need or purpose in a particular science or art may gradually be used to suit other occasions. Gradually and imperceptibly such words find entry into the common language of the people and become a part of the community's heritage. The descent of these aristocratic words to the common plane, as much as the ascent of the plebeian words to the technical plane, helps to strengthen the link between the common language of the man in the street and the highly specialised language of the scientist.

It was observed at the outset that every language has its own technical terms adopted to a particular science or art. Thus a Sanskrit scholar well versed only in literature cannot negotiate an astrological or mathematical or medical treatise though composed in the Sanskrit language. He needs special training in and initiation into the particular method and terminology of the concerned subject. It is equally true that an Englishman, knowing his language fairly well, cannot understand a highly scientific or technical treatise, though it is supposed to be written in English, unless he is specially trained in that subject and is conversant with that terminology. That is to say, that just as every language has its own particular terminology suited to a particular science, a particular science has its own language. Physics, chemistry, mathematics, biology, medicine, surgery, engineering, navigation to mention a few—each one of these has its own language. And it is only true to say that we teach and understand, say, physics through the language of physics, mathematics through the language of mathematics. If we realise and appreciate this position, our problem becomes not only simpler but also solvable. It is only then that all the talk we hear of linguistic self-sufficiency and national prestige, nay, even the cry of the inevitability of English being the only medium of higher scientific instruction, can cease.

Fortunately for us, the bulk of the international technical terminology consists of words coined out of Greek and Latin roots. These are Aryan roots and have the same forms or cognate forms in Sanskrit. So, the adoption and assimilation of these words into any Indian language (including the Dravidian languages) should be no problem at all. The international terms could be borrowed bodily, rather could be incorporated, without any change, in the Indian languages. If necessary or

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desirable, a slight phonetic modification may be effected to suit the exigencies of the sound system of the Indian languages. Physical chemical and mathematical symbols and equations can be bodily adopted wholesale. In the past, there have been ample borrowings of such kind.

By way of illustration, we shall take the *Brihatjataka*. The following Greek words are culled as a result of a very cursory glance at the work. And these words are not given as outlandish synonyms in some corner of the book; they are frequently used throughout the work. Words like HORA (ὥρα) KENDRA (KENTRON Κεντρον, centre), DREKKANA (from DERKOMAI δερκομαι see) are well known. But the following are not so familiar:

क्रिय	(Mesha)	KRIOS	(Κριος)	(Ram)
तावुरु	(Vrishabha)	TAUROS	(Ταυρος)	(Bull)
जितुम	(Mithuna)	DIDUMOS	(διδυμος)	(Twins)
कुलीर	(Kataka)	KARKINOS	(Καρκινος)	(Crab)
लेय	(Simha)	LEON	(λεων)	(Lion)
पाथोन	(Kanya)	PARTHENOS	(παρθενος)	(Virgo; Maiden)
जूक	(Tula)	ZUGON	(ξυγον)	(Yoke; balance)
कौर्पि	(Vrishchika)	SKORPIOS	(σκορπιος)	(Scorpion)
तौक्षिक	(Dhanus)	TOKSOTES	(ΤοξοΤys)	(Archer)
आकोकेर	(Makara)	AIGOKEROS	(α'ιγοΚερως)	(Goat horned)
हृद्रोग	(Kumbha)	HUDROKHOUS	(υ'δροχους)	(Water pourer)
चेत्य	(Mina)	KETOS	(ΚyΤos)	(Huge fish)
रिःफ	(12th house from *lagna*)	RHIPE	(ριφy)	(A throw, hurl)
मेघूरण	(10th house)	MESOURANEMA	μεσουρανγμα	(Midheavens, Meridian)

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पणफर	(2nd, 5th, 8th, 11th houses)	EPANAPHORA	(ἐπανΑφορα)	(A referring; throwing back;)
आपोक्लिम	(3rd, 6th, 9th, 12th houses)	APOKLIMA	(ἀ'πoΚλιμα)	(Downward slope; Star's declination)
हिबुक	(Patala sanjna)	HUPOGEION	(ὑ'πογειον)	(Subterranean)
जामित्र	(7th house)	DIAMETRON	(διαμεΤρον)	(Diameter, diagonal—ρω to measure through)
हेलि	(Surya)	HELIOS	(y'λιος)	(Sun)
आर	(Angaraka)	ARES	('Αρης)	(Mars)
हेम्न	(Budha)	HERMES	(Ερμης)	(Mercury)
कोण	(Shani)	KRONOS	(Κρονος)	(Saturn)
आस्फुजित्	(Shukra)	APHRODITE	('Αφροδιτη)	(Venus)
सुनफा	(Particular combination of planets)	SUNAPHE	(συναφη)	(Connection; junction; concurrence of stars)
अनफा		ANAPHE	('αναφη)	(Not touching (ϛφy touch)
दुरुधरा		DORUPHORIA	(δορυφορια)	
केमद्रम		KENODROMOS	(Κενοδρομος)	

We have only to revive that healthy policy now. Not only in our own interest but in the interest of the international terminology itself, it is necessary that India should adopt the international terminology. This may sound rather queer unless explained. The scientists and the technical terminologists are well nigh exhausting the stock of Greek and Latin roots and the possibilities of their combinations and permutations. Sanskrit has an almost inexhaustible stock of roots. This mine is so rich and varied and yet so virgin. Again, Sanskrit abounds in affixes—both prefixes and suffixes. All this means a perennial supply of roots and formatives to the technical terminologist. If India adopts the existing

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international terminology, it will have not only an opportunity but also a right to contribute to its further growth. There is yet another aspect of the problem. When it is a question of adopting, there must be a clear-cut demarcation between what is truly a technical term and what is only a common word used in some subject in some special sense or shade. Nowadays, there is a tendency to use almost every other common word in some special or technical sense and thus raise that common word to a 'technical' status. If we go on using all these pseudo-technical terms, unthinkingly, then we will be adopting not any genuine international terminology but will be borrowing foreign words unnecessarily and driving out our own indigenous words. This, surely, will be a suicidal policy. We must try on our part also to use the corresponding common words in our own languages and use them to convey the corresponding special senses and shades. This is one of the ways of making modern Indian languages fit vehicles of scientific thought. But, on the other hand, there ought to be no hesitation or squeamishness in readily incorporating in our own languages what is truly and strictly international technical terminology.

There may be legitimate objection to a blind and wholesale borrowing at all levels. To convey such of the scientific ideas as have already become part and parcel of the common knowledge of the community, some may rightly advocate the use of indigenous words. This is a point to consider, and nothing done on this level is likely to affect international contacts at the higher levels. Again, some may urge the necessity or the desirability of making a distinction between terms connoting ideas and functions and words which are mere names of things or parts. A good part of the former class may, perhaps, with advantage, be translated into our languages, while it may not only prove to be a waste of time and energy but also cumbersome to translate the words of the latter class.

Bearing these things in mind, it may not only be practicable but also profitable to classify the technical terms into three broad groups: 1) Truly international terms used in higher and advanced studies by specialists. This group may safely and rightly be left alone. Such terms found in what ever guise or form, may be used without any change whatsoever (except perhaps some slight phonetic variations to suit the needs and exigencies of the Indian sound system). 2) Terms which could well have Indian names, but which at present have apparently none in any of the Indian languages. Words could be coined out of Sanskrit roots and formatives for these terms, and such words used on an all-India basis. 3) Terms which though having a technical tinge are so commonly used

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by the community at large and which already have or could afford to have indigenous words in the various Indian languages. The genius of the community can safely be trusted to fashion out simple and viable words answering to the needs and requirements as and when they arise. The linguist's business is simply to recognise them and put his imprint upon them.

Regarding the terms of the second group, where it is proposed to have Sanskrit terms on an all-India basis, care and co-ordination are necessary to avoid confusion and chaos. It is not always that the same Sanskrit word has the same meaning in all the various Indian languages. A Sanskrit word used to convey one meaning or shade of meaning in one part of the country, may convey a different meaning or shade in another part of the country. Again Sanskrit is luxuriously rich in synonyms that different parts may use different words to convey the same idea. Both of these contribute not a little to confusion and chaos, especially in a field where clarity, precision and systematisation are of paramount importance. So, a body of Sanskrit scholars and linguists representing the various regions should come together and create, formulate, and compile an Indian technical terminology of this kind. And this terminology should be used throughout the land even in preference to any already existing local terms.

There is another point to be considered in this connection. When it is a question of having an all-India Sanskrit word for any technical term, the question of words already in use in our ancient texts may have to be looked into and examined. In order to be able to resuscitate and rehabilitate such ancient terms, a thorough and systematic study of those texts must be undertaken. Even after doing so it may still be more practicable and profitable in many cases to coin new words—which are simpler, more suggestive and meaningful, and better admit of other deriviatives being derived from them—in preference to reviving old and obscure words. But this is a question of detail to be settled after discussion and with mutual accommodation.

Again, when it is a question of coining new words, care must be taken to avoid lengthy and cumbersome compounds which would seem rather condensed definitions than terms. Terms coined must be simple, handy, precise, and capable of other derivatives being easily formed from them. If it is necessary somewhat to relax the rigid rules of grammar in the interest of simplicity, one should not fight shy of it. After all, vital rules of grammar can never be violated. So, one need not be

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alarmed if there is a slight relaxation or modification of some obscure rule.

To sum up :—

1. All technical terms of a truly international character can bodily and wholesale be incorporated in the Indian languages. Slight phonetic modifications to suit the tenor of the Indian sound system may be effected wherever possible or desirable.

2. Functional names may, if so desired, be translated; but names of things and parts are to be adopted without any change.

3. Whenever a Sanskrit term is coined, it must be on an all-India basis, and the same word must be used throughout the country.

4. Local words need not altogether be ruled out in popular and elementary expositions.

5. It may be profitable to acquaint the student from the very beginning with both the Indian term and the international term whenever they are not the same.

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A NEW APPROACH
To
DRAVIDIAN LANGUAGES
WITH PARTICULAR REFERENCE TO KANNADA

V. R. Umarji

The Dravidian languages when deeply studied reveal affinities—Indo-Aryan, even Indo-European—not only in vocabulary but also in phonology, morphology, and syntax.

IN THE REGIONS south of the Vindhya Mountains, the so-called Dravidian[1] languages have been flourishing from the ancient past. The main Dravidian languages are five : Kannada, Telugu and Tamil are three of them. Marathi and Gujarati are the two remaining languages according to tradition[2] but Western scholars substitute Malayalam and Tulu (which is an uncultivated language). Not fewer than 68 million[3] people speak these languages.

Language	*Population*
Kannada	1,12,09,000
Telugu	2,63,23,000
Tamil	2,04,11,000
Malayalam	91,33,000
	6,71,76,000

1 The languages that flourish in the regions north of the Vindhya Mountains such as Bengali and Hindi are called the Gaudian languages.

2 The Pancha Dravida *Bhashas* are Telugu, Kannada, Marathi, Gujarati and Tamil (Maharashtra Jnankosha Part 15 P. 184).

3 The figures are taken from Karnataka Ekikarana—Appendix 5.

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A NEW APPROACH TO DRAVIDIAN LANGUAGES

About a million people speak the lesser languages like Tulu and Badaga. The importance of Dravidian languages in the Indian sub-continent can be realised when we know that a fifth of the population of India speaks them. Side by side with these *Desi* (regional) languages, Sanskrit and Prakrit occupy their own position. Their cultural importance is great. Sanskrit is still used as a vehicle of expression in the scholastic discussion in South India as in the Nosth. Sanskrit (and Prakrit) was being studied and is still studied as the 'second language' in almost all schools and colleges. It is an important aid to the fuller understanding of the regional languages.

Phonology : Western scholars like Caldwell and Dr. Kittel admit that there are a good many Sanskrit and Prakrit words in the Dravidian languages. The affinity between Sanskrit and Prakrit on the one hand and the Dravidian languages on the other is not limited to vocabulary only. The sound system (*Varnasamamnaya*) of the Dravidian languages almost agrees with that of Sanskrit and Prakrit with the exception of Tamil which possesses only the first and fifth consonants of each class, like Paisaci *Prakrit*. However (a) the short e and short o, (b) the ṟ sound and (c) the ḷ sound which are considered as *Desi*, i.e. indigenous to the Dravidian languages, need some explanation, as they do not occur in the *Panini Sanskrit*. But their existance in Vedic Sanskrit and Prakrit is beyond doubt.

(a) *The short e and o* : These two sounds are included in the sound system of *Pratishakhyas* which are *Aindra* treatise.[4] The *Taittiriya Pratishakhya* states :

"सपूर्वस्य अर्ध सदृशमेकेषां अर्ध सदृशमेकेषाम्"

(Whitney Edn. *Taittiriya Pratishakya*, Chap. II, Sutra 10 P. 25). The Vedic schools that admitted the short e and o are the *Ranayaniya* and *Satyamugri* schools of Samaveda. Of. "सोयं छंदोगवांतरचरणानां सात्यमुग्रिराणायणीनां पक्ष :" The following instances that contain short e and o are quoted here :—

१ 'ते ए अग्ने अस्वं अयुक्षन्'

२ 'यो रुद्रो ओ अग्ने अप्सु'

---

4 The other Aindra treatises are the *Kalapa Vyakarna, Kacchayana's Pali* Grammar and Tolkappiyam (Systems of Sanskrit Grammar P. 10).

Varṇasamāmnāya

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(*Vaidikabharana*–commentary on *Taittiriya Pratishakhya*, Govt. Oriental Series, Mysore, P. 38)

३ ' सुजाते ए अस्व सूनृते '

४ ' अध्वर्यवो ओ अद्रिभिः सुतम् '

५ ' शुक्रंते ए अन्यत् '

६ ' यजंत त्ये ए अन्यत् '

(*Vyakarana Mahabhashva*–in which Patanjali quotes *Ranayaniya* and *Satyamugri* while refuting the short and o, as *asanskrita*–unrefined).

Only a few relics of short e and o still survive in spite of the most powerful influence of *panini* school which rejected short e and o. Vedic literature[5] of some schools, *Prakrits*, Apabhramsha and Dravidian languages still maintain them, though the Gaudian languages under the influence of *Painini* school have eschewed them. *

(b) *The r sound–Vartsya r*: The *Rgveda Pratisakhya*, besides its own view of *'dantamuliy reph,'* quotes the view of some Acaryas who held that *'reph'* is *'Vartsya.'* Cf. रेफस्य वर्त्स्यमित्येके (*Rgveda Pratishakhya* P. 37). *'Vartsya'* is defined as वर्त्सेभवः वर्त्स्यम्। वर्त्स्यशब्देन दंतमूलाद् उपरिष्टाद् उच्छ्रूनः प्रदेश उच्यते। (Ibid). The r sound is produced in the swollen part the gum, i.e. front of the hard palate or alveoli. Tolkappiyam describes Tamil r (ற) almost in identical terms : "The (ற) sound is produced by the tip of the tongue being raised and allowed gently to touch the hard palate." Cf. *"Anari nunina vanna morra Rakara nakara nayirantum pirakkum"* (Tolk. Vol. 1, P. 14).

The Kan ṛ (ಱ) *Keshiraja* describes it as cerebral. cf. "ರೇಫ ಪುಟ್ಟುವ ತಾಣಮಂ ಬಿಟ್ಟಿಟ್ಟಾಗುಚ್ಚರಿಸೆ ರಕಾರಂ ಪುಟ್ಟುಗುಂ ರೇಫಂ ಮೂರ್ಧನ್ಯಂ ರಕಾರಂ ಅದರೋಳ್ ಏಕಸ್ಥಾನಿ" (Smd. S. 19 vritti P. 33). Dr. Narasimhayya, commenting on the pronounciation of Kan *r* (ಱ) , suggests that though it

5 The short e and o are noticed in *Rgveda* (Bhandarkar Researches).

* Note the abbreviations used in this article. *Sanskrit*–Sk; *Prakrit*–Prk; *Apabhramsha*–Ap; *Shabdamanidarpana*–Smd; *Bhashabhushana*–Bhas; *Tolkappiyam*–Tolk; *Pratishakhya*–Prat. Other abbreviations can be easily understood.

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is not possible to find out what its phonetic value may have been, it represents a stop, perhaps an alveolar, which can become dental or cerebral but not a continuant 'r'. (Hist. O. Kan P. 35). Tamil *r* (ற) is palatal or alveolar and its corresponding consonant Kan. r (ಱ) should naturally be also palatal or alveolar. Hence Kannada *r* (ಱ) and Tamil *r* (ற) are identical in pronounciation with the *Vartsya* 'r' of Acharyas quoted in *Rgveda Pratisakhya.* Dravidian *r* (Kan ಱ) is not confined to the *Desi* words only as some scholars (Caldwell) contend but it is also noticed in Prakrit words, and Sanskrit words and terminations. E.g.—

Prk or Tadbhava words : *Kamara* (ಕಮಾಱ) (< Sk. *Karmakara* — a blacksmith) (O. Kan Ins — 692 A.D. — E.C. VIII Sb. 571).

Kammara (ಕಮ್ಮಾಱ) (< Sk. *Karmakara* — a blacksmith) (O. Kan. Ins. — about 675 A.D. — E.C. VI Kp. 38 & 39).

Arulam (ಅಱುಳಂ) (Sk. >Varuṣam) — years (Belgamve Ins. about 685 A.D.—I. Ant XIX P. 143 & O. Kan. Ins. about 685 A.D. — E. C. VII Sk. 154).

Sk. words : *Rudhi* (ಱೂಢಿ) and *arudha* (ಆಱೂಢ), (O. Kan. Ins. and grammars).

Sk Suffixes : *Kara* (ಕಾಱ), *Gara* (ಗಾಱ), (O. Kan. Ins. and grammars).

c) *The* ḷ *sound—Jihvamulatalu* ḍ *of Vedimitra* : *Rgveda Pratishokhya* in addition to cerebral (*Murdhanya*) ḍ refers to *Jihvamulatalu* 'ḍ' of *Vedmitra.* Cf." जिव्हामूलतालु च आचार्य आह । स्थानं डकारस्य तु वेदिमित्र: (Benares Sk. Series No. 48, 1894, Rgveda Prat P. 38). Kan. l (ಱ)—whatever its exact pronunciation may have been—is definitely a kind of 'd'. Cf. ' ಡಕಾರಪುಟ್ಟುವ ತಾಣಂ ಬಿಟ್ಟಿಟ್ಟಾಗುಚ್ಚರಿಸೆ ರಳಂ ಪುಟ್ಟುಗುಂ ' (Smd. S. 19 Vritti P. 34). *Nagavarma* definitely says : "*L* is ḍ with a different pronounciation." Cf. लरडैरेव ळरळ: (Bhas. S. 10 p. 5). The Tamil *l* (ழ) which corresponds to Kan. *l.* (ಱ) should naturally be a kind of 'd'. Now the pronunciation of Tamil *l* (ழ) is an alveolar or palatal—*Jihvamulatalu*—sound like *Vedimitra's* 'd' and is identical with it as the following definition of Tamil *l* (ழ) from Tolkappiam substantiates : "*L* (ழ) is produced by the tip of the tongue being raised and allowed gently to rub against the hard palate."—"*Nunina vanari yannam varuta | Rakara lakara mayirantum pirak-*

Jihvamūlatālu

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kum" (Tolk. Vol. I S. 95 p. 14). There is another reason to prove the identity of Kan l (ಲ) with Vedimitra's 'ḍ' Like the Kan l Vedimitra's 'ḍ' between two vowels becomes l (ಳ). Cf. द्वयोश्चास्य स्वरयोः मध्यमेत्य संपद्यते षडकारो ळकार: i.e. vowel + d + vowel > vowel +l + vowel e.g., *Ila* (इळा) *ida* (इडा); *Salha* (साळहा) < *Sadha* (साढा) (*Rgveda Prat.* S. 10, P. 38); *Agnimile* etc (अग्निमीळे) < *Agnimide* (अग्निमीडे).

Dr. Narasimhayya states that Kan l (ಲ) is changed to l (ೞ) between two vowels, i.e. vowel +l+ vowel > vowel + l + vowel (Hist. Gram. O. Kan Ins. P. 63) e.g. *negali* (ನೆಗಳಿ) < *negali* (ನೆಗಲು); ali (ಅಳಿ) < ali (ಅಲು) (ibid P. 83).

Kan *l* (ಲ) sounds are also noticed in what are called Tadbhava or Prakrit words : *galige* (ಗಲುಗೆ) (Sk. *ghatika*); *koli* (ಕೊಲು) (Sk. *Kukkuta*); *palihastam* (ಪಲುಹಸ್ತಂ) (Sk. *Pratihastam*); kul (ಕೂಲ್) (Sk. *Kruram*) etc. (Smd. S. 21, P. 37). In the Prk Brahmi inscriptions of Madura and Tinnevelly caverns, there is traced a letter resembling Tamil *l* (ழ) and having its phonetic value.

VOCABULARY : Even in the most ancient records available, Sanskrit and Prakrit words are found mixed with the *Desi* words. In the Tolkappiyam (400 B.C.) the following words are noticed: *teyavam* (*devam*) *kalam, karanam, loka, varunam, duta. upama, natakam, maharaja, tapasa, havi, amarar, karman, mantra,* etc., which are words of culture, religion and politics. The Kannada sentences in a Greek farce (200 A.D.) contain many Sanskrit words like *madhu, patra, panam,* &c. Even the *Desi* Dravidian vocabulary like the pronouns *'nanu' 'ninu' 'avanu'* bears affinity to the corresponding words in Sanskrit and Prakrit.

a) *First Person pronoun*: *Kannada* ām (ān) : The following First Person pronouns (sing) are noticed in various Dravidian languages:

Kannada : ām (ān) nām (nān) nā (nānu)
Malayalam : nān;
Tamil: Yān nān;
Tulu : Yān;
Telugu : ēn nēnu ēne;

The base in all these forms appears to be ām (ān) (which is sometimes changed to em in Tulu; Cf. Telugu en) with consonant 'y' and 'n.' Kan (Dravid) ām' (ān), Pali 'aam,' Sk. 'aham' and Avesta 'azem' bear affinity. Kan (Dravid) ām (ān) is related to Pali 'aam' (with aa > a change), Sk. 'aham' (with ah > a change. Cf. Mahājana > Mājana)

Ghtikā Krūram Kālam Tāpasa Pātra Pānam Nānu Nīnu

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and Avesta ažem (with az > ā change). Sk. 'aham', Avesta 'azam' and Latin 'ego' are connected with the Aryan 'asma' or 'agam' (Vedic 'agham') as some scholars hold (Skeats—Ety. Dict. Eng. Lang. P. 279). 'Asma' or 'agam' is made up of the demonstrative a[6] + sma or gam. The Sk. form 'aham' is from the base 'asmad.' The form 'ā m,' however, appears in Sanskrit as an interjection expressing assent an 'ā' 'am' as an expression calling the attention of another person towards oneself. 'ā' also occurs in Sanskrit as a prefix meaning 'towards.' Sk 'm ā m mā and Eng. me, my, are all from another Aryan pronominal base 'ma' indicative of the First Person. (Ibid) P. 360). Prk. mi (I), Latin mi, Marathi mi (I), Hindi 'mai,' etc. are also connected with the same base. It should be noted here that Sk 'mi,' Prk 'mi' and its modifications and Dravidian (Kan) 'emi,' etc. are used as primary[7] suffixes of First Person (see Conjugation).

b) *Second Person pronoun* ĭm The Second Person pronouns in various Dravidian languages are :

Kannada: nīm (nīn) nī (nīnu);
Malayalam: nī
Tamil: nī;
Tulu: ī;
Telugu: nīvu īvu

Īm (rather ī) appears to be the original form for the Kan nīm (nīn Tamil and Malayalam nī and Telugu nīvu īvu .Ĭm with the consonant 'n' is the base of the Second Person in Kannada. 'Ĭm' is an extended form of ī or i Tulu ī (you), Eng. 'ye' Dutch 'i' (you), Ger. 'ihr,' O.H.G. 'ir' (ye) 'iu' (you) are all related to the Aryan 'yu' to which also Lethuan 'jus' (ye) and Sk. (*'yuyam'*) are related. (Skeats—Ety. Dict. Eng. Lang. P. 723). The forms *"yuyam"* etc. are from the Sk. base yu—(sma); Cf. Aryan yu. The base of the Second Person pronouns is the simple demonstrative base 'i' (this) or iu (this-it). The Dravidian i-ī of which 'īm' is an extended form is identical with it. 'I' 'īm' is a proximate demonstrative particle like Kan (Dravid) 'idu' which bears affinity to Sk 'idam' (this-it)—one that is just in front. 'īm' is a particle of affirmation in Sk. and 'i-ī' is an interjection for calling in Sk. signifying or pointing

6 Sk and Dr personal pronouns are peculiar in being derived from the demonstrative roots; e.g. Sk 'aham', Pali 'aam', Avesta 'azem,' Dravid 'am'. This applies to the Second Person pronouns also.

7 -mi, -si, -ti, are primary verbal suffixes in Sk. (Macd. Vedic Gram. P. 314).

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out to the person who is near or just in front, while 'am' 'ā' of which 'ām' is an extended form is an interjection for calling the attention of another person towards oneself, as has already been noted. Sk i with 's' or 'h' and its modifications and Drovidian 'i' are used as primary suffixes of the Second Person (see Conjugation).

c) *The demonstrative pronoun* 'avam' (avan) : The demonstrative base Kan 'avanu', like the pronominal basis 'ām' and 'īm' considered *Desi*, bears affinity to the corresponding forms in Sk. The demonstrative bases in Kannada are :

i	Remote	Masc. sing.	Fem. sing.	Epi. pl.	Neut. sing.	Neut. pl.
	ancient	Vavan	*aval*	Avar	Adu	Avu
	medieval	Avam (Avan)	*Aval*	Avar	Adu	Avu
	modern	Avanu	*Avalu*	Avaru	Adu	Avu
ii	Proximate					
	ancient	ivan	*ival*	ivar	idu	ivu
	medieval	ivam (ivan)	*ival*	ivar	idu	ivu
	modern	ivanu	*ivalu*	ivaru	idu	ivu

The remote feminine and masculine base (sing & pl) is 'av' and neuter (sing) base is 'adu'.

Note : The 'v' in 'av' is radical but not euphonic as Dr. Kittel suggests (Gram. Kan. Lang. P. 230). It also occurs in Tamil forms av-ya nai and ivan and v (< m) as initial in such forms as Telugu *vandu vindu*, Tulu mor, mola and mokalu (Swaminath Ayyar : Ary. Affinities in Dravidian Pronouns P. 153.)

i) *The remote demonstrative base 'ava'* : The form 'ava' bears affinity to Sk 'ama' which is the standard demonstrative base of 'adas' in Prk an Ap. 'Ama' occurs as a standard case of 'adas' in Prk. as it is noticed in all cases. Cf. *Muh Syadau* (Hemchandra III S. 88 P. 525). which states that the demonstrative pronoun 'adas' becomes 'amai' in Prk. Even in Sanskrit also the standard base of 'adas' is 'amu' as it occurs in

Vāṇḍu Vīṇḍu Muh syādau

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all cases except the nom. masc. fem. sing. form 'asau' and the nom. neuter sing. form 'adah'. The standard base 'am' is extended into 'ama' which is modified into 'ava' with m > v change. The pronouns 'ama' and 'ava' occur in Vedic literature. The form 'ama' is noticed in Atharvaveda, cf. *amo-ham-asmi* (Macd. Ved. Gram P. 303). From this pronoun 'ama' are derived 'amā' (-at home) and amāṭ (from near at hand) which occur in Vedic literature. 'Amā' (near, together with) is also noticed in classical Sanskrit, cf. *'amasahasamipecha'* (Amarakosha). The pronoun 'avos' in combination with 'vam' is noticed in *Rgveda* (Macd. Ved. Gram P. 303). It also occurs in Avesta. (Ibid footnote 4). The Sanskrit and Avesta 'ava' and Dravidian 'ava' are identical. The Kan. (Dravidian) demonstrative pronouns may be analysed as under :—

Avan — a-va-n (that-it-he)
Aval — a-va-l (that-it-she)
Adu — a-d-u (that-it-it)

It may be casually indicated here that 'n', 'l and 'u' in Kan. 'avan', *'aval,'* 'adu,' are the Third Person pronominal forms like Sk. 's,' 'n,' Prk. 'm' and Ap. 'u' etc. 'Ad'-t (that-it) is the base in 'adah' (nom. neuter sing), am (that-it) the base in 'amu' (nom: dual etc.) and 'as' (that-it), the base in 'asau' (nom. mas. sing) of the demonstrative base Sk. 'adas'. The Sanskrit demonstrative base 'ad-t' (a-d-t—that-it), 'am' (a-m—that-it). 'as' (a-s—that-it) are made up of 'a'—that, common to all and the pronominal base 't'—'m'—'s'. The pronominal 't' has 's' as its base in 'sah' (nom. sing.) in Sk., 'n' in 'enān' (cf etām) in Sk, and 'nah' 'nau' 'ne' (nom. forms of tat) in Prk. (D. C. Sarkar Prk. Gram. note PP 64, 66, and 68). The Sanskrit forms 't,' 's' 'n' and Kan (Dravidian forms 'n' 'm' etc. are indicative of 'tat,' i.e. the Third Person, and are used as suffixes which are noted below with their significances :

i) '-s' '-n' masc. gen. suffix in Sk.

ii) '-n' '-m' masc. gend. suffix in Prk. and Dravidian languages.

iii) *-l* (*l* < t) fem gender suffix in Dravidian languages (The t > l change—cf. *Irtalasanamdantah*—and l > l change—cf. *lalayorabhedah*—are natural).

iv) '-o' (< Sk-s) masc gender suffix in Prk. and Ap.

v) '-u' (< Prk-o < Sk -s) masc. and neuter gender suffix in Ap and Dravidian languages.

'amāsahasamīpēcha' Iṛtalasānāmdantāh lalayōrabhēdah

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The Dravidian masculine suffix '-n' '-m' and fem suffix 'l' and neuter suffix 'u' are all related to the same pronominal base 't'.[8] The suffix '-u' is the only neuter (nom. sing) suffix in Ap. while the suffixes '-o' and '-u' are both used for the masc (nom. sing.) (Hemachandra S. 332 Vritti P. 596). These suffixes together with the demonstrative 'i' 'im' are noticed in declension and conjugation forms. (See Declension and Conjugation).

ii) *The proximate demonstrative base 'iva'* : The proximate demonstrative base 'iva' ('ima')[9] is connected with 'im' the base of Sk demonstrative pronoun 'idam.' Kan. 'ivu'[10] (Plural form) finds a parallel in Prk. 'emu' (Nag. Ap. S. 58).

MORPHOLOGY : The most important parts of word formation or morphology are (a) declension and (b) conjugation. The declension of the word *Vrksa* in Sk. Prk. Ap. and Kan. is given below :—

a) Declension

	Skll	Prk	Ap	Kan
Nom.	*vrksa-h*	*Vaccho*	*Vaccha*	*Vrksa Vrksavu* (mod) Vrksam (old)
Acc.	*Vrksa-m*	*Vaccha*	Vacchu	*vrksa vrksavannu* (mod) *vrksamam* (old)
Inst.	*vrks-ena*	*Vacchena*	Vacchina Vacchah-im	*vrksadim-vrksadinda*
Dative	*vrks-aya*	—	—	*vrksakke*
Abl.	*vrksat*	*vacch-at* vaccha-atto	Vacchahe	*vrksadinda* (mod) *vrksadattanim* (old)

8 Caldwell in his Compparative P. 217 and Swaminatha Ayyar in his article 'Aryan Affinities in Dravidian Pronouns' derive gender suffixes masc. fem. and neut. from one and the same base.

9 'Ima' as a demonstrative base also occurs in the form ima-a(n) and ima-a in Avesta (Kanga's Avesta Gram P. 160).

10 Similarly Kan—*'yav 'yaru' 'yavadu'* bear affinity to Sk 'yat' Kan *'tanu' 'ta'* to Sk 'tman,' Kan *'ata' 'atanu'* to Sk. *Atman;* Kan *-astu* (*anitu, atu, attu, atu*) to Sk. *etavat,* Kan isu (*initu isu, itu*)etc. to Sk. *'iyat,'* Kan *estu* (*enitu esu etu kistu*) to Sk. *Yavat.*

11 Only Sk sing. forms of seven cases are pertinent, since they are required for comparison with Kan. (Dravidian) sing. forms, the plural Dravidian forms being sing. forms themselves with the plural suffixes fixed between the base and the suffies.

Vṛkṣa Vṛkṣēṇa

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Gen.	*vrksa-sya*	vaccha-sa	vacchah-a vacchah-o	*vrksad-a*
Loc.	*vrkse*	*vacch-e*	*vacch-e* vacch-i	*vrksad-i*

The declensional suffixes: The case suffixes occurring in different languages are given here for comparison.

Cases	Sk	Prk	Dravidian	
			Kan	Tamil
Nom.	-'s'-'n'	'-m'	'-n,' '-m'	'-n' '-m'
Acc.	'-am'	'-am' Ap('am')	'am'	'-ni' (ney)
Inst.	'*-a*' '-ina'	-ina -in Ap -im	-im-inda	'*-al*'
Dative	-e(< *aya*)	*Pali 'aya' 'aye'* Ins Prk 'ake'	'ake,' 'akke' 'ke,' 'ge'	'-aga' '*-ikkaga*'
Abl.	'-as, '*-at*'	*-at, -atto* '*-atte*'	atta-ninda inda (mod)	ilindu irindru
Gen.	as	'-a'	'-a'	'-a,' atu (poetry)
Loc.	-i-*e*	-i-*e*	'i' -'*e*'	'-il'

Note: The distinction of Sk., Prk. and Ap. is rather cultural than chronological as it is evident from the languages assigned to different characters on the cultural basis in Sanskrit dramas according to *Bharata Natya Shastra.*

Remarks: From the Instr. to Loc. case, the Dravidian languages like Ap. adopt Gen.–Ablative form as the base eg. Kan. *Vrksada* – Cf. 'vacchaha'. The Dravidian languages have only two numbers like Prk and Ap. And Ap and Dravidian languages (Prk also) do not possess separate suffixes for the plural number. The plural forms are prepared by attaching (1) 'ar' or (2) '*gal*' to the base and then fixing singular suffixes to them. 'Ar'[12] is connected with Sk 'as' with s > r change, (Cf. Punas + api – punarapi). '*Akal*' '*akkal*' '*arkal*' and their modi-

12 The Prk pl suffix '*a*' presupposes the intermediate 'ar' from Sk 'as.' Sk 'as', Avesta 'az' or Sk 'ar' and then az < *a*. Sk 's' becomes 'z' in Avesta and Avesta z = Sk r.

Vṛkṣe *āya* Ikkāga *āt.*

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fied form 'gal'[13] etc. and the Sk 'asas' are akin in so far as they are plural and double suffixes. The suffix '*gal*' occurs in *Pali* and Prk e.g. puppagal,' 'matragal' (Jataka) 'bisagal' 'mangal' in Prk and as '*gul*' '*guli*' in Bengali and Oriya. That is apart. Now the Sk. Prk. and Dravidain case suffixes arising from the same demonstrative base as seen above and identical[14] in sound and sense are related. The instrumental suffix Sk in (i-na–this-it=it is by this) of which 'ena' is a modification, signifies *Karana* (instrumental). The Sk. 'ina' 'ena,' Prk 'ina' '–in' (devin), Ap. 'im' (devim), Kan. 'in' 'inda' all expressing instrumental relationship, have affinity. Sk original instrumental suffix 'ā' is extended into ā]' in Tamil. The Sk dative suffix 'e' (a+i–that-this=that is for this) expresses *sampradana* in Sk. Sk āye (< e) has become *aye* (Pali āya' + e), a double suffix which become ake with y > k change in the Prk. inscriptions of the Karnatak region, e.g. *'Vejayake,' yeshvadhanike,* etc. They y > k change is quite common in Prk languages. Kan 'ke' 'akke' and its extended forms, Tamil 'āga', 'Ikkāga' (*'manadanikkaga'*) and Pali 'āye' Prk. 'āke 'are akin. The Gaudian dative suffixes–Hindi 'ko' and Sindhi 'khe,' which are made up of of 'k + o' and 'kh + e' respectively – are related to Sk dative suffix āva' (< e). The Sk ablative suffix 'as' (a-s – that–it = it is from that) implies *apadana.* The Sk. 'as changed into at atto 'atte' in Prk. and 'attanim' in Kan. Kan 'attanim' (atta-na–the genitive of atta + im, the inst. sing. suffix) is a double or treble suffix like Vedic Sk 'asas' (nom pl suffix) and Prk āye'(aya + e) etc. Similarly the other case suffixes can be easily explained.

b) *Conjugation*: The conjugational forms of the various languages under consideration are as under:

Person	Sk[15]	Prk.	Kan.
I	*Hasa-mi*	*Hasa-mi*	Nakkapem (old)

13 The pl. suffix 'asas' noticed in Sk. (Vedic) 'ha' (< zend-'ha'). In new Persion and in colloquial Tamil of the peasantry and *'gal' 'kal' 'akal' 'arkal'* in Dravidian languages are all akin. Bopp quoted in Comp. Gram. P. 247 by Caldwell).

14 Mere identity of sound and sense may not prove anything unless it is supported by the contiguity of place. It may not be reasonable to connect Kan. 'kadi' with Eng. cut, Kan. 'badi' with Eng. beat, and Kan. 'hodi' with Eng. hit. Kannada and other Dravidian languages and Sanskrit stand in a different plane cause they have lived together in one and the same place for several thousand years.

15 Only sing. forms of the present tense are pertinent as they are required for comparison. In Dravidian languages the suffixes are the same as those of the present for all tenses and moods.

Kāraṇa sampradāna 'manadanikkāga' apādāna.

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		Hase-mi	*Naguttene* (mod)
II	Hasa-si	Hasa-si	Nakkapi (old)
		Hase-si	Nagutti (mod)
III	Hasa-ti	Hasa-ti	Nakkapam (old)[16]
	Hasan(asti)	Hasan-te	*Naguttane* (mod)
		Hasan-to	

Panini considers that Sk Hasāmi' is a *pada* and analyses it into the root + suffix. (cf. *suptingantam padam*). The suffixes have meaning only in combination with the root (*Prakriti*). According to the Aindra school, both 'hasa' and 'mi' are *padas* and have meaning. And the *padas* are of one kind only, that is nouns. Cf. " एकं पदं ऐंद्राण यथार्थं : पदमिति " (Bhadakamkar Edn. *Nirukta* P. 35). This view is accepted by *Pratishakhyas* (cf. "*arthah padam,*" Yaj. Part Adh. 3, S. 2, P. 108), by Tolkappiyam in its sutra 155 (Vol ii) and by the *Naiyyayikas,* the Indian logicians (cf. *'Shaktam padam,' 'Nyayabodhini* on *Tarkasangraha* P. 40). Here Shakta means *'abhidha'* Sk 'hasāmi' (hasa+mi), Kan. Nakkapam are just like compound words, that is agglutinative in structure, where Sk 'hasa' and 'mi' Kan 'nakkapa' and 'em' are independent words (nouns) and where the first *pada* is the attribute of the second *pada.* The *Naiyyayikas* who accept the *Aindra* definition of a *pada* consider the verb to be an attribute of the substantive (Cf. *'gaurasti'—astitvaman gauh* — the cow having existence; *gacchati* — he is moving — he who is in a state of movement.) Sk 'hasāmi' Kan. 'naguttene' and 'nakkapem' when analysed reveal the identity in their structure : Sk hasami — hasa + mi = I am laughing —I laugh; Kan naguttene—nagutta + ene = I am laughing—I laugh.

Conjugational suffixes : The conjugational suffixes of Sk, Prk and Dravidian languages are as under :

Person	Sk.	Prk.	Dravidian	
			Kannada	Tamil
I	-mi-*emi*	*emi*	em (old) *ene* (mod)	*en*
II	-si-*esi*	*esi*	-i-ai (ay)	ei (ey)

16 *'Naguttene* is the regular form of the present tense. 'Nakkapam' (nakkapa + am < nakkava + am) is really like Sk *'hasitavan,'* a past participle misused to indicate the present. Such misuses are noticed in Ap (Nagarik Ap. S. 75).

'abhidhā.' Hasāmi

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		-i (Ap)		
III masc.	'ti'-an (hasan)	-ti-anta	-an-am *-ane* (mod)	*-an*
fem.	—	—	*-al* (old) *-ale* (mod)	*-al*
neut.	-at (eg. hasat)	anta	-adu (old) -ade (mod)	-atu

Remarks : In the Dravidian languages the verbal forms are prepared by attaching pronominal forms to the participial base, e.g., Kan geydem = geyda + em. Cf. Prk. 'karidemi' (Imp. III Person sing. of 'karida' – Sk *krta*) + *emi* etc. (D. C. Sarkar: Prk Lang. Gram. P. 79). In Sk also the participles in 'tal' are used as basis in periphrastic future, e.g. 'kartāsmi' (1st person sing.), 'kartāsi' (II person sing.), 'kartā' (III person sing.). Hence structures like 'hasanasti' (cf. *kurvanaste*) are possible. That is apart. The First Person suffix Sk 'mi', Prk 'emi' and Dravidian '*em*' all arising from the pronominal base 'ma' are related. The Kan em is 'emi' with 'i' dropped. The Sk 'mi' has become 'm' with 'i' dropped in Prk (Shauraseni); e.g. Sk 'bhaviṣyāmi' > Prk 'bhavissam or 'bhavisam' etc. (D. C. Sarkar: Prk. Lang. Gram. Ch. XII, S. 21, P. 103).

The Second Person suffix Kan. 'i' bears affinity to Sk 'si'–'hi. Sk–'si' –'hi' becomes 'i' in Ap. (H.C. Adh. 4, S. 387). The Kan. '–ai' ('–ay') (past 2nd Person sing.) as 'kēlḍai' and Tamil 'ei' ('ey') may be akin to Sk 'ēsi-ēhi' as in 'jahēsi' 'jahēhi.' The Sk ēsi'-'ēhi' have assumed 'ai' form in Marathi e.g. 'jaṇai' (=jīṇa +ai) Gune intro. Comp. Phy. P. 23). Kan Third Person suffix '–m' is the modification of '–n'. Kan. (Dravidian) '–n' (he) and Sk '–n' (he) have affinity. Kan. fem. suffix '*l*' as in "*keldal*" is connected with Sk pronominal base 't' through the '*l*' and '*l*' change as already noted.

SYNTAX : The Dravidian declensional and conjugational forms are identical in structure with those of Sk. and Prk. and they are put to the same use as those of Sk and Prk are put. (See the use of *karaka* cases in Sk and Dravidian grammar).

The order of words : The order of words in a sentence is an important feature in syntax. The (adjective) – subject – (adjective) – object–(adverb)–verb–order is a pattern of sentence in Sk., Prk. and Dravidian languages. This pattern is more strictly adhered to in Vedic

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Sanskrit (Aindra Sk) and in inscriptional Prakrit, Pali and Dravidian languages.

Vedic Sk i. अग्निरेकाक्षरेण वाचमुदन्यत् &c. (Samhita Prose *Krishna Yajurveda*);

ii. देवासुराः सम्यता आसन् etc. (Brahmana Prose of *Krishna Yajurveda*);

iii. ओं श्वेतकेतुर्हारुणेय आस तँ ह पितोवाच &c. (*Chhandogyopanisad*).

Pali literature : अतीते बरनासियं ब्रह्मदत्ते राज्यं करंते etc. (Jataka iii 140).

Prk Inscription : इमं धम्मलिपी देवाणं पियेन प्रियदर्शिना राज्ञा लेखापिता etc. (Girnar version Edict I).

Kannada : 1. ಮೃಗೇಶನಾಗವ್ಹಯರ್ ಈರ್ವರ್ ಪಾಲ್ಮಡಿಯುಂ ಮುಳವಳ್ಳಿಯುಂ ಕೊಟ್ಟರ್ (Palm Inst. Mysore Arch. report 1936 P. 73).

2. ಕೇಳಂಬರ್ ಸಂಯುಕ್ತವಮಂ ಕೈಕೊಂಡರ್ (Literature-*Vaddaradhane* P. 20).

It is significant to note in this connection that in Latin which is an Aryan language, the subject-object-verb order prevails. (Apte's Guide Part IV lesson 2 page 257). An Arabic sentence tells a different tale :

"Saya koolus – sufahavu – Minun – nasi (Quran)
(Say will – fools – people-amongs-the)
–Fools among the men will say.

The arrangement of words in the above sentence (the literal translation of which is given in the bracket) is in reverse order.

'Verb closes a clause' is an Aryan characteristic. Grierson holds that the rule regarding the order of words in a sentence is a mental phenomenon of a language where the mental process of the thinking has it counterpart. An Indo-European speaker first thinking of the actor and then of the action says : "John beats" while a Semitic speaker thinks first of what is done and then who does it and so on. Thus the order of words differs from one family of language to another.

THE INDO-ARYAN AFFINITIES : We have made an original and new approach to the Dravidian languages with particular references to Kannada and studied them in all the aspects of the language. Our approach has led us to different[17] and far-reaching results which are stated in mere outlines backed up by as much data as could be compressed in this small article, under the heads of Phonology, Vocabulary, Morphology and Syntax.

17 Out results are different from those of Dr. Caldwell and Dr. Kittel and their Indian followers who hold that the Dravidian languages are indebted to Sanskrit and Prakrit only in point of Vocabulary.

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The gist of the results however may be expressed in a sentence: *The Dravidian languages when studied deeply reveal affinities–Indo-Aryan*[18], *even Indo-European–not only in vocabulary but also in phonology, morphology and syntax.*

A Historical Truth: The Agastya-Vindhya episode in Ramayana is a significant historical fable. The Vindhya mountain grew in height and blocked the path of the sun. On being requested by the gods and sages, Agastya came to the Vindhya, his disciple, who bent down before him as mark of respect. Agastya commanded him to remain in bent position till he returned. The sun began his daily rounds as before. This story is a metaphor which suggests that the contact between the North and the South of India was lost for some reason, for some time and Agastya re-established the contact. Agastya crossed the Vindhya Mountain and proceeded southwards. There were hermitages and hermits–it is evident from the Ramayana–even as far south as River Godavari (*Janasthana*–the modern Nasik) and *Vatapi* (the modern Badami) where the *Vatapi–Ilvala* episode took place. Agastya married Lopamudra. He is regarded as a Tamil *muni* and is said to have composed "Peraguttiyam," the most ancient Tamil grammar. His disciple Dhumagni, the son of Jamadagni, studied the *Aindra Vyakarana* and wrote Tolkappiyam (400 B.C.)[19] following the *Aindra* school. Keshiraja, a Kannada grammarian, also follows *Kalapa-Vyakarana* (which belongs to the *Aindra* school). Cf. "ಶಬ್ದಮಣಿದರ್ಪಣಂ ಕಾಲಾಪವ್ಯಾಕರಣಮಾರ್ಗದಿಂ ಕೇಶಿರಾಜಂ ಪೇಳ್ದನಾಗಿ ಅದೆಂತೆನೆ" (*Linganaradhya vritti shabdamani-darpana* sutra 84 pages 67-68). Hence phonetic identity of Vedic and Dravidian sounds and affinity between Vedic Sanskrit and Dravidian languages in word formation and order of words is noticed. The Prakrit inscriptions are noticed in various parts of the Dravida desha. Some of the inscriptions of Ashoka found near Maski and Siddapur date back to 300 B.C. It appears that the Prakrit languages were understood by the common men for whom the religious instructions of Ashoka were meant, 2300 years ago, in the south as they were understood in the north of the Vindhya Mountains in India.

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18 *Nagavarma*, descriptive grammarian as he is, states perhaps intuitively that the *bhashas* of the 56 countries are the product of Sk. Pr. Ap. and *Paisachi*. Cf. *"Sam skrta prakrta apabhramsham paishacikam emba muruvare bhashegalol puttuva dravindadhra karnataka bhasajatigalakkum* (Chhandombudhi Page 22).

19 According to some scholars the date of Tolkappiyam is 1200 B.C. (*Sesa* Aiyangar –Dravidian India PP. 164-5).

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KANNADA AND SANSKRIT

K. Krishnamoorthy

KANNADA is one of the oldest languages in South India and, according to conservative estimates of scholars, its literature dates back to the 6th century A.D. It is significant that the first extant work in Kannada, viz. the *Kavirajamarga* or 'the Royal Pathway of Poets,' is a work on poetics which is a free adaptation of Dandin's *Kavyadarsha* or 'Mirror of Poetry' in Sanskrit. Its authorship is ascribed to the great Rashtrakuta Emperor Nrpatunga or Amoghavarsha, whose long reign extended from 808 to 880 A.D. It already speaks of Old Kannada literature and mentions the great writers who enriched its prose and verse in the past. It is a pity that these earliest works are now lost. It frankly recognises the value of Sanskrit literary categories in the appreciation of the earliest Kannada literary works and indicates by its own practice that in metrical form as well as in literary content classical Kannada literature was deeply indebted to Sanskrit. Most of the illustrations offered in the work are translations from Sanskrit, either first-hand or second-hand. Furthermore, reference is made in it to indigenous Kannada verse-compositions like *Bedande* and *Cattana* which might have been representative of folk-songs, though they reveal the influence of Sanskrit and Prakrit metrical patterns to some extent. It also speaks of the extent of the Kannada territory as comprising the realm between the Kaveri and the Godavari[1] and mentions the important cities on the border like Kisuvolal (modern Pattadakal), Kopana (modern Koppal), Puligere (modern Laxmeshwar) and Omkunda (modern Okkunda). The author enthusiastically records the following characteristics of the people of the Kannada land :-

> "The very country-folk have the gift of saying things aright and of understanding the sayings of others instantaneously; by their innate intelligence,

1. *Kavirajamarga*, I. 36.

· Bedaṇḍe Cattāṇa Kopaṇa

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they have become experts in literary pursuits though they never poured over books studiously.[2] Not only the scholars, but every man and woman is clever in the use of the mother-tongue; even infants and the dumb can give wise counsel.[3] Even the unintelligent can see through a literary lapse and they will press their charge effectively against a faulty work as if they were masters in the field.[4] Sanskrit and Prakrit passages may perhaps be explained away in a manner that might cover up one's ignorance; but not so in Kannada where everyone can follow literary theory as well as practice quite easily. None can escape by confusing the people in Kannada; in fact, the country-folk are the teachers of Kannada."[5]

We have given this long extract because it touches the very heart of the subject we are discussing in this paper. The author of *Kavirajamarga*, who has no small admiration for the works of Sanskrit *mahakavis* like Bharavi, Kalidasa and Magha[6] and Sanskrit prose-writers like Bana, and who freely borrows from Sanskrit rhetoricians like Bhamaha and Dandin, faithfully voices the lay Kannadiga's varying reactions both to Sanskrit and to Kannada literatures. Sanskrit was for him an object of admiration and a model for emulation in his own native tongue in which he was naturally at home, and in which alone he could claim perfection – a perfection which could never be his in Sanskrit, however much he might struggle and study. But his regard for Sanskrit did not shut out his love for Kannada and the Kannada-speaking people. Nor did his love for Kannada diminish his reverence for Sanskrit, a language of abounding richness. He knew that Kannada owed its elegance largely to Sanskrit and that the need for tapping that perennial source still remained. We may not be far wrong in assuming that the author of the *Kavirajamarga* represents here the outlook of the whole generation of the earliest Kannada men of letters, whose works have not come down to us. This sanity of outlook, however, did not continue uniformly in the chequered history of Kannada literature.

The first formative influence of Sanskrit on Kannada, then was confined to the works of master-poets like Kalidasa, Bharavi and Bana; but the range of this influence was restricted only to matters of style and figures of speech and to metre and arrangement of thought. It did not extend to the nature of the theme or the author's religion and philosophy of life. In other words, there was no blind imitation of Sanskrit works but a judicious adaptation of the classical excellence of that language to suit the genius of Kannada. The Kannada poet was more inclined to vie with the Sanskrit master's art in his own mother-tongue than attempt

2. *Kavirajamarga*, I. 38. 3. *Ibid.* I. 39. 4. *Ibid.* I. 40. 5. *Ibid.* I. 41-2. 6. *Ibid.* I. 31. The order is retained as in the text.

Māgha Bhāmaha

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a mechanical translation of any Sanskrit masterpiece. To impart all the graces of the Sanskrit Muse to Kannada, yet in its infancy, was a difficult task indeed, and it took more than four centuries for the pioneer poets to make the Kannada idiom as refined as that of Sanskrit. This they did by freely drawing upon such Sanskrit and Prakrit words as were commonly understood by the Kannadiga, with a slight change of ending. Even whole *samasas* or compound words would be used so long as their meaning was not obscure. Sanskrit vocabulary, so "kannadised," was called *Tatsama* and Prakrit vocabulary *Tadbhava*. The native stock of words and the pure idioms in Kannada came to be looked upon as *Deshya*. We should not forget that the richness of the Kannada vocabulary today is mostly due to the early efforts of these literary pioneers; and even an unlettered man uses them today as pure Kannada words, though the philologist may see that they are of Sanskrit or Prakrit origin. The most decisive influence of Sanskrit on Kannada lies in this enrichment of its vocabulary.

The sanity of outlook, already referred to, in applying rigidly the test of common intelligibility in introducing Sanskritisms and conventions into Kannada, is not so evident in the works of Kannada master-poets like Pampa, Ponna and Ranna who are the authors of the earliest Kannada literary works extant today. They all belong to the 10th century A.D.; and they were all drawn to poetic activity, not merely by the urge to please the Kannada-speaking people, but also by the prospect of a royal patron's rich reward or the drive of a new religious dogma by propagating which they could secure the blessings of the religious order on the one hand and the lasting homage of the laity on the other. Religion and royal patronage had never been the sole inspirers of the early Sanskrit classics. The epics in Sanskrit were meant for the masses and perhaps written by bards who came from the masses though later these works came to be collected under the supervision of one or more individuals. In Sanskrit literary theory and practice, the devotional element was not accorded a high place and *Bhakti* was not deemed a *Rasa* or literary sentiment. *Stotras* or devotional hymns and songs were only poems by courtesy, as Anandavardhana observes. Sectarian Puranas were never viewed as literature at all. Moreover, the provinces and functions of prose, poetry, lyric, and drama were clearly demarcated. Ornate and florid prose was meant only for imaginative romances (*katha*) or semi-historical narrative (*akhyayika*)[7]; poetry was for highly imaginative descriptions of the achievements of ideal (*dhirodatta*) characters

7. cf. Bhamaha's *Kavyalankara*, 1-26-27; Dandin's *Kavyadarsha*, I. 80.
(ākhyāyikā) (dhīrōdātta)

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against an appropriate background of Nature at her best, so that the whole might inculcate a proper sense of values (*purusharthas*) in the readers.[8] A lyric was an outburst of passion and deep feeling shorter in compass than *mahakavya,* while drama was meant to appeal to the many by a combination of various arts like dance, dialogue and music.[9] The cumbrous mixture of prose and verse known as *Champu,* with no clear-cut purpose, was not much in vogue with the early Sanskrit writers though it is recognised in a way by Dandin the theorist.[10] But this was the only literary form which appealed to classical Kannada writers of repute; and, strangely enough, one and all of them ignored the major literary forms of secular prose, poetry and drama altogether. If we may hazard a guess, it looks as though they wanted to infuse into their works Kalidasa's poetic finish and Bana's flourish of prose, Bhartrhari's lyricism and Bhavbhuti's dramatic power, the epic grandeur of Vyasa and the religious as well as cosmographic elements of the Puranas—all at one stroke in the short span of a single work. Though gifted poets like Pampa in his *Vikramarjunavijaya,* and Ranna in his *Sahasabhimavijaya* could achieve a considerable measure of success under more than one of these counts and though literary critics are agreed in paying them very high tribute under one or more of these heads by considering select passages the fact still remains that the aim was too high to be realised in its entirety in any single work taken as a whole. The whole works appear like mosaics and the all too artificial attempt at equating the patron kings with Puranic heroes falls flat and appears unconvincing and misconceived. This defeat was noticed and remedied by the Virashaiva writers of a later date. The crucial test of common intelligibility in the introduction of Sanskrit vocabulary and literary convention came to be more and more ignored since the writers often deliberately aimed at purple patches and were eager to parade their proficiency in Sanskrit even while writing in Kannada. Sanskrit thus exercised a more pronounced and profound influence on the first dated literary period in Kannada, an influence which could easily prove a stronghold on the less gifted artists who were more of imitators than original creators. This estimate does not seek to belittle the genius of Pampa and Ranna who, in fact, utilized the literary experiments of their predecessors to great advantage and brought to select metrical pattern like the *Kanda* and the six major Kan-

8. cf. Bhamaha's *Kavyalankara,* I. 18-21. 9. The name *khandakavya* for lyric is thus significant compares Kalidasa's remark pertaining to the drama : नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् 10. cf. *Kavyadarsha,* I. 31, b : गद्यपद्यमयीकाचिच्चम्पूरित्यभिधीयते ।

Sāhasabhīmavijaya

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nada *Vrittas* known as *Khyata-karnatakas*[11] a finality once and for all. Their usage too served to make the fluid Kannada language conform to set rules of classical grammar. On the other hand, it is an indirect compliment to them that they could successfully keep clear of several pitfalls, inherent in their vast undertaking,—pitfalls which many Kannada writers of a later period were unable to avoid.

Before we pass on to the next period, another point deserves notice. The early writers in Kannada were mostly Jains. Jainism was fast gaining ground in Karnataka; and the zeal of the new converts[12] was responsible for using Kannada as a means of reaching a wider public. All the canonical works and birth-stories of Tirthankaras which were in Sanskrit or Prakrit became the themes of more than one Kannada Purana. While Sanskrit and Prakrit Puranas were avowedly narrative and sectarian without any literary pretensions, the Kannada puranas aspired after literary perfection in the *Champu* form. The natural simplicity and directness of appeal which characterise the Purana form and which are in line with their mixed subject-matter were sacrificed in favour of literary excesses. What was thus a new source of inspiration and might possibly have proved a new influence conducive to the flowering of a new *genre* in Kannada literature, failed to achieve that end because of the undue attachment to the literary form of *Champu*. Sanskrit has been unduly blamed for this phenomenon in Kannada literature; the blame, if any, should devolve on the Kannada writers themselves who did not exercise the necessary discrimination. The blame also may partly go to the Brahmin custodians of Sanskrit Puranas who perhaps thought that Kannada was not the proper medium for translating the sacred Sanskrit originals. Had they done this, there would have been a healthy corrective for the growth of Kannada literature in a natural way. They began to do this only in the fifteenth century and later. So in the tenth century, the unnatural and artificial *Champu* form received exaggerated importance at the cost of other more natural forms, and this did not conduce to the growth of classical Kannada in the right direction. Secular poetry, drama and prose did not attract a single Kannada writer for a long period of two centuries when the *Champu* form was being exclusively cultivated by a band of writers with varying literary merit.

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11. These are : *Shardulavikridita, Sragdhara, Champakamala, Mattebhavikridita, Mahasragdhar* and *Utpalamala*, the last three being variations of the first three Sanskrit metres by the substitution of the first foot by another involving the same *matras* though not syllables. *Champakamala* is also known as *Panchakavali*, and *Sarasi* in Sanskrit metre. All these contain nineteen or more syllables. In Kannada there is no caesura at the end of lines; the second letter in each of the quartets is alliterated.
12. Pampa's own father, we know, was a convert from Brahminism into Jainism.

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This takes us to the third period in Kannada literature in which the genius of first-rate poets like Pampa and Ranna, which could cover up for the most part the incidental defects noticed above, grows dimmer and dimmer and all the defects begin to loom large in the hands of a host of Jain writers like Aggale (author of *Chandraprabhapurana*), Nemichandra (author of *Lilavati and Neminathapurana*) and Acchanna (author of *Vardhamanapurana*), who wrote in the 11th and 12th centuries A.D. The works are very voluminous, though not uniformly luminous, and the art of the earlier masters degenerates into artifice in their hands. Conventions are cultivated with zest and there is a great straining after poetic effect; while the technicalities of religion and dogma become dull and dry. It is true that these defects characterise the contemporary Sanskrit literature also, then in its decadence; but in a way they may be justified on the score that Sanskrit was avowedly a literature meant for the classes. Kannada, the spoken idiom of the people, could not take shelter behind that plea which was, in fact, advanced by a few Kannada writers of the period. The tedium of the *Champu*, however, is relieved by a few secular and scientific works of Brahmin authors like the *Panchatantra* of Durgasimha, the *Chhandombudhi* (a work of metrics) of Nagavarma I, *Madanatilaka* (a work on erotics) or Chandraraja, and *Lokopakara* (a work on astrology) of *Chavundaraya*, though even amongst them poets like Rudrabhatta (author of *Jagannathavijaya*) came under the spell of the prevalent *Champu*. And, among, Jains too, there are exceptionally gifted writers like Janna (author of *Yashodharacharita*, etc.), Nagachandra (author of *Pamparamayana*) and Nayasena (author of *Dharmamrta*), who rise far above the limitations of the *Champu*, and writers on scientific subjects like Nagavarma II who wrote *Bhasabhusana* (a work on grammar), *Kavyavalonkana* (a work on poetics) and *Vastukosha* (a lexicon). By the end of the 11th century, discerning writers came to realise the demands of a pure Kannada idiom and felt that a promiscuous mingling of Sanskrit and Kannada would be like a necklace of pearls and pepper strung together.[13] A poet, Andayya, went to the extent of accepting the challenge to write a whole work in Kannada without borrowing a single Sanskrit expression and carried out his resolve in a work known as *Kabbigara Kava* ('The Cupid or Saviour of Poets') by eschewing all Sanskrit, though he freely prakritised Sanskrit vocabulary. We see the dawn, then, of a new and healthy outlook on the part of a few writers of note who make serious attempts at cleansing Kannada of the Pedantic dross of Sanskrit; yet they continue the *Champu* tradition in the main. But in the composition of technical and scientific treatises, the supreme value of

13. c. *Kavyavalokana*, I. 55.

Pamparāmāyaṇa Dharmāmṛta Bhāṣabhūṣaṇa

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Sanskrit was fully realised by all writers – Brahmin and Jain alike. But more than the half-hearted attempts of Brahmins and Jains, the banner of revolt was boldly raised by a new school of writers who were animated by the zeal of the new religion of Lingayatism or Virashaivism which was sweeping through Karnatak in the twelfth century. They brought a new vision and a new message and became founders of a new literary tradition in Kannada which is known as Vachana or "Saying".

The vachanas of the Virashaivas are all in simple and straightforward and unsophiticated prose of the common people and present a marked contrast to the highly ornate and stylish *Champu* which still found favour with scholarly poets. At first sight, it might appear that these sayings or musings of the Virashaiva mystics and saints had nothing to do with Sanskrit. Though this is true of turns of speech, the fact is that their material had a good deal in common with ancient Indian wisdom which is common to all religious tenets of India and they were definitely influenced by the simple and direct teachings of the *Upanishads, Epics, Agamas* and *Shaivadarshanas,* though the last two might also have come to the Kannada teachers in their Tamil garb. In other words, they used, for the first time, the hitherto untapped sources in Sanskrit and other languages and succeeded in producing a rich harvest of varying literary merit. They not only eschewed the puns and paradoxes, dear to the *Champu*-writers, but substituted homely proverbs and idioms. The main principles of universal ethics and religion had not been brought home to the common man in his own speech till then either by the Brahmins or the Jains. The former were lost in their sacred Sanskrit, while the latter had been lured away by the temptations of the *Champu* form and the *Purana* convention. Neither the Vedic sacrificial cult of the Brahmin nor the Jaina's exhortation to asceticism could mean much to the common man, since both sllurred over mundane matters; and the metaphysical wranglings of philosophers were above their heads. The new *Virashaiva* teachers thus rendered a signal service to Kannada literature by challenging these unreservedly and preaching the fundamental truth in a universally appealing way and in making a new religion which was eminently practical by combining the merits of other religions. Molige Marayya, Basaveshvara, Channabasava, Allamaprabhu and *Akkamahadevi* are some of the outstanding names among *Vachankaras.*[14] Though, at times particular *Vachanas* reach a high degree of literary and even poetic perfection, it is

14. Select sayings of Basaveshvara have been rendered into graceful English by Professors S. S. Basavanlal and Dr. K. R. Shrinivasa Iyengar and published in England in the *Wisdom of the East series.*

Molige Mārayya, Akkāmahdevi

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open to question whether all of them *in toto* deserve to be classed as literature in a restricted sense of the term.

From this angle of literature, the service of Virashaiva poets like Harihara and Raghavanka who brought into wide currency new metrical forms like *Ragale* and *Shatpadi,* deserves greater credit. Harihara wrote sketches of the lives of many a *Shaiva* saint in South India in impassioned lines of *Ragale* or blank verse which tingle with devotional fervour.[15] In the same way, Raghavanka perfected a scheme of *Shatpadi* based on the metrical principle underlying the *Ragale.* It was readily seen to catch the Kannada ear much better than the Sanskrit verse scheme of Kanda and *Vritta,* since the percentage of Sanskrit words could be minimised and artificial nasalisation of words demanded by Old Kannada grammar wholly avoided.[16] He also broke new ground by choosing themes of human interest like the story of *Harishchandra* in preference to the banal religious myths. And it was this which made Kannada literature take a promising new turn. In this, again, we see the influence of Sanskrit literature, which was always above narrow sectarianism and which kept the humanist ideal to the fore.

Conventions die hard and the highbrow *Champu* tradition continued to be cultivated till the fifteenth century until its decadence was complete. But by about 1500, the practice of the Virashaivas and their success with the people had opened the eyes of the Brahmins to the necessity of coming down from their ivory tower of the sacred Sanskrit and reaching the people in their own language. The national epic of India, *Mahabharata,* was rendered into Kannada in *Bhamini-Shatpadi* by Naranappa, popularly known as *Kumaravyasa;* and it has remained to this day an object of universal respect and appeal. He knew that the Kannadiga was drawn most by the elements of heroism, love and devotion; and for the first time all the resources of the richer *Nadugannada* or Middle Kannada language were best exploited by him. The torrential sweep of his poetry, instinct

15. The feet of *Ragale* lines are measured in terms of of *matras* instead of syllabic quantity. 16. The Kannada nasalisation was jeered at by Rajashekhara in his *Kavyamimamsa in the words* : रसः कोप्यस्तु.....सगर्वं सर्वकर्णाटाः टंकारोत्तरपाठिनः A typical old Kannada verse is given below :

"ಮೃಗರಾಜಂ ವಿಕ್ರಮದಿಂ । ಖಗರಾಜಂ ಸ್ವಾಮಿಭಕ್ತಿಯಿಂ ನಗರಾಜಂ ।
ಮಿಗಿಲಾದ ಸೆಂಪಿನಿಂ ಪನ್ — । ನಗರಾಜಂ ಧೈರ್ಯಗುಣದಿನಾಹವಸಿಂಹಂ ॥"

Note the nasalisation at the end of almost every word. The second syllable of every second line is alliterative which is another characteristic of all Kannada verse patterns. The metre is the popular *Kanda* (same as Prakrit *Skandhaka* and Sanskrit *Aryagiti*). Other interpretations of the word *'tankara'* have been suggested.

mātrās

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with emotion and the rugged force of his unconventional vocabulary present a contrast to the calm and even flow of the Sanskrit Epic. But his profound indebtedness to the original is beyond dispute. What is more, he was completely faithful to his text unlike the Jain writers who had taken undue liberties with the epics more on religious than on literary grounds; and the Kannada people have all along treasured it as a masterpiece. Popular recitations and readings of it are common in every village throughout the length and breadth of Karnataka. About the same time appeared the *Shatpadi* version of the *Ramayana* by Kumara Valmiki whose work also became widely popular, though not to the same extent as the *Bharata*. Chamarasa's *Prabhulingalile* is another *Shatpadi* work which deserves notice, since it makes Virashaiva philosophy the theme of symbolic poetry of a high order. But the conventional element began to make incursions into this form also by 1600 in the works of Virupaksha Pandita and Lakshmisha; and the range of their appeal became once more limited.

Native folk-songs like *Dvipadis* and *Chaupadis*, also based on *Matra-feet* like *Ragale*, *Shatpadi* and *Tripadi*, first received literary status at the hands of Vaishnava teachers like Purandaradasa and Kanakadasa in the 16th century. It is a noteworthy phenomenon that the dawn of literary activity in almost all modern Indian literatures was due to the devotional fervour and preaching activity of the Vaishnava saints. Kabir, Vidyapati, Surdas, Tulsidas, Chaitanya and Jnaneswar were the harbingers of the first wave of literary activity in the different dialects of their time. They were influenced to no small extent by the new *Bhakti* literature, which was being cultivated copiously in Sanskrit. The Vaishnava teachers in Kannada were no exception; and, even to this day, the lyrical songs of these saints are sung in every Kannada home. Kannada truly came into its own now, its intrinsic melody being brought within the reach of one and all.

By about the same time, attempts were made to write elaborate literary works in another folk-tune, viz. *Sangatya*, by poets like *Ratnakaravarni*. The form became popular though the subject did not have such universal scope or significance as Kumaravyasa's *Bharata*, It was more to be sunk than recited and did not win many followers of genius in later times.

Sarvajna, a Virashaiva teacher of about 1700, experimented in giving his *Vachanas* the memorable metrical form of *Tripadis* which at once proved an unprecedented success because of Sarvajna's deep observation

Sāngatya

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of human life and catching ways of sententious utterance. A Sanskrit scholar who has seen thousands of *Subhasitas* might think that *Sarvajna* might have modelled his plan of *Tripadis* by deriving inspiration from them.

After this period, till the end of the 19th century, we have only revivals with minor changes of trends already noticed; and the writers, though many in number, do not come up to the first rank. Attention came to be paid towards the close of this period to the translation of Sanskrit dramas and other works into classical Kannada.

Translations of Sanskrit masterpieces have largely appeared in the present century also. But it was only now that the unquestioned supremacy of Sanskrit in providing guidance to the Kannada writer came to be seriously challenged. So far, Sanskrit had been acknowledged as an essential factor in the equipment of a Kannada writer; but gradually its place was taken by English, and the modern movements in Kannada literature are directly traceable to this new influence. With the introduction of philological studies in Universities, the Kannada scholar began to evince greater interest in sister languages of the Dravidian group like Tamil and Telugu. Some attempts were made to dilute Kannada of its overdose of Sanskrit and to enrich it further by drawing upon Dravidian usages. Extremists began to hold that Sanskrit was a hindrance to the natural development of Kannada; and the traditionalists were equally vehement in dismissing the new claims made by the apostles of the modern movement. Yet the fact remains that a critical study of Sanskrit classics was first undertaken only in this period and discerning scholars remained mostly outside the controversy. From such careful and critical study of Sanskrit, modern Kannada literature has gained a good deal; and its rosy and chaste influence can be seen in the great epic by Kuvempu, the *Ramayanadarshana* and the modern prose of masters like D. V. Gundappa, Masti and Prof. A. R. Krishnashastri. In the romantic floodtide of Kannada literature, Sanskrit has been a living influence in spite of changing metrical patterns and substitution of rhyme for alliteration at the beginning. Sanskrit has, again, been the chief reservoir from which writers have freely drawn in their scientific and technical works.

To sum up: The literary relation of Sanskrit and Kannada has been at once intimate and intrinsic, prodigal and profound, signal and singular

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Subhāṣitas

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even as this rapid survey would show. Sanskrit literature and culture were never deemed alien or inimical to the genius of Kannada in the long history covering several centuries. Kannada literature practically served as a channel through which Sanskrit ideas and ideals of culture flowed unceasingly over a thousand years and more. To speak of a Kannada culture, therefore, in sharp contrast to that of the all-India culture of Sanskrit is a mistake. But in external matters of literary conventions and stylistic devices, there were intelligent as well as unintelligent borrowing or adaptations and all reactions in the history of Kannada literature were directed against these only. But for the happy and harmonious assimilation of Sanskrit thought and Sanskrit spirit, Kannada literature would not have been as full and far-reaching, as wide and all-embracing as we see it today, so that it deserves to rank as one of the premier literatures of India. As we have been stressing throughout, in spite of this essential identity, the Kannadiga has never been a blind imitator or improvisor of Sanskrit material; he has left the stamp of the Kannada genius on everything touched by him; and the literary outpourings of Jaina, Virashaiva and Vaishnava saints not only often rise above mediocrity, but are on a level with the best of their kind in world literature. The Kannada individuality itself is so strong that even a connoisseur of Sanskrit literature will find the call of Kannada literature irresistible once he has opened his heart to it. The spirit is the same; but the letter has a charm quite its own. Sanskrit set the standards for Kannada writers and provided the norms for fine writing. When decadence in taste set in, the corrective also was, to an extent, supplied by Sanskrit itself. Even during the literary renaissance of the modern period, Sanskrit has rendered the poet a large measure of assistance in newer ways. The capacity of Sanskrit to influence Kannada writing of the highest order still remains inexhaustible and the vast fields of *Veda* and *Vedanta, Sankhya* and *Yoga, Buddhist* thought and literature, may yet be exploited for works in Kannada, as the writings of Shri R. R. Diwakar in Kannada amply bear out. May that veritable *Kalpataru* receive its homage and yield its choicest fruits for all time :

"सोऽयं कल्पतरूपमानमहिमा भोग्योऽस्तु भव्यात्मनाम्"

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KANNADA AND ENGLISH

A. N. Moorthy Rao

IN the early years of this century, Kannada was the sick man of the school and the University. The Kannada class was generally regarded as the hour for relaxation and practical jokes—a sort of safety valve for the surplus energies of the young. English was the first language, the medium of instruction even in middle schools; and it was the official language of the State. Proficiency in it was the passport to preferment in the services. The mere knowledge of English was for a long time confounded with intelligence. There were no courses providing for specialisation in Kannada. Any Sanskrit Pandit was thought competent to teach Kannada; and to the Pandit himself Kannada was the tongue of the vulgar—one *had* to use it till one could awake into a world where only Sanskrit, the language of the gods, was spoken.

By the time he came to the sixth form the average student would have read *Robinson Crusoe, Gulliver's Travels, The Vicar of Wakefield,* Scott, and sometimes even Dickens and Thackeray. But his acquaintance with Kannada literature would be limited to a few prescribed poems, with probably one or two novels of B. Venkatachar thrown in. Conversation among friends was generally in English or rather, in a curious haphazard mixture of English and Kannada, English phrases preceding and following Kannada phrases with disconcerting irregularity. The diction, word-order, and construction of the spoken sentence were totally unpredictable—and the speaker would be utterly unaware of any incongruity in his speech. This habit survives even to-day. Kailasam satirised it, but was himself a victim to it. In the thirties a movement was started in Mysore to cure ourselves of this habit. Anybody who mixed English with Kannada had to pay a fine of one pie per word; but he could speak either pure English or pure Kannada. The movement died out because it was too great a strain on our purses; and besides, many of us tried to escape the penalty by avoiding Kannada altogether! Probably the only occa-

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sion on which people even attempted speaking pure Kannada was when they whispered sweet nothings in the ears of their beloved—and even then they found themselves handicapped for want of current equivalents to words like 'darling'!

When such was the zeal with which English was studied, it is not strange that our people attained a mastery of that language which surprised even Englishmen. And it is not strange that between Sanskrit and English, Kannada was relegated to the status of a poor relation. But it could not die out. For one thing, it was only in the cities that the conditions described above prevailed. In the villages it was still possible to see gropus assembled on pials listening to Jaimini or Kumara Vyasa. Further, our women had not then the benefit of schooling, and so they could not mouth English phrases. But for the village folk and the women of cities, a number of fine old words with rich emotional connotation might have disappeared from the language. Further, ironically enough, while the Kannadiga neglected his own language, foreigners like Kittel and Rice were working for it with steady devotion. All allowances made for these factors, it none the less remains true that we were dominated by English, and that a number of English words had already passed into currency even in the countryside.

But our masters who forced English on us builded far better than they knew; and we, their slaves, toiled for an end we were but dimly aware of. If ever good came of evil, it did in this case. Knowledge of English gave us the official position and social prestige which we wanted; but incidentally we fell desperately in love with English literature. We learnt how to use 'time and again' correctly; but at the same time we thrilled to the weird witchery of Coleridge, quoted Newman's definition of a gentleman, absorbed Western political and economic thought, and discoursed on Plato and Aristotle. As for Shakespeare and wordsworth, they were a never ending joy. There were men among us who could recite from memory hundreds of lines from Shakespeare. People sat under trees with pocket editions of Wordsworth, reading *The Prelude* and *The Excursion.* Orthodox men who never missed any Hindu religious ritual and wore prominent caste-marks read the Bible for pleasure.

Our initial reaction to this impact of Western culture might have been passive; but it was 'wise passivity.' It bred a profound discontent with the backwardness of our own literature; induced in us the critical and the questioning spirit, and in deeper natures it soon became the urge for self-expresion. We looked around and saw that in the world of lite-

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rature there were vast solitudes, yet to be peopled. Looked at from the point of vantage gained by a study of Western criticism, the old epic tradition had worked itself out. The live river which had made the epic world green had somehow dried up. The poets had for some time drawn inspiration—if it can be called that—from books rather than from life; and inevitably epic characters could not come alive in their hands. Duryodhana, Karna, and Bhima had become pale bloodless abstractions squeking out in a treble strangely out of keeping with the stature which Vyasa had given them. There was lyricism in old Kannoda poetry, but the lyric as a distinct literary form had not acquired the status which is its due. Prose made a fugitive appearance here and there; but it may be said without much exaggeration that it had yet to be created. The short story, the novel, the essay, the prose of disquisition—all these were yet to be born. As for the literature of knowledge, it just was not there.

The new literature began with translations. *Robnson Crusoe* and *Gulliver's Travels* appeared in Kannada. *Othello, Hamlet Romeo & Juliet* and *Cymbeline* were translated and some of them were successes on the stage. Newspapers began to appear; and a devoted band of workers prepared books on zoology, astronomy and botany. All this was work done before 1915 and was a preparation for the literary revolt which came full blast about the second decade of this century.

It is generally admitted that it was the publication of Prof. B. M. Srikantia's "English Geethegalu" (English Lyrics) that touched off the revolt. Prof. Srikantia was a profound student of English literature, which he taught in the University of Mysore. But it was his life's ambition to create a new Kannada literature, as rich and satisfying as the English literature, he loved so passionately. His influence with the younger generation was enormous, and soon after his book was published, all Karnataka seemed to burst into song.

The new movement in poetry was in many respects similar to the Romantic revolt in England, and so far as literary forms and creed were concerned Kannada was powerfully influenced by the Romantic school. The atmosphere all over India at the time was in some respects not unlike that of Europe in age of the Romantics. If Europe had its French Revolution we had our own struggle for freedom which, but for Gandhiji and the grace of God, might have been as crimson in complexion. We needed freedom in literature as much as in the political field. If the Romantics wanted to get away from the age of prose and reason, we

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wanted to instal prose and reason, and at the same time to exalt imagination and emotion. This double purpose perhaps led to a little uncertainty in the initial stages. The rebellion against the 'shatpadi,' the 'kanda' and 'vritta;' the revival of the poetry of the common people; the emphasis on the life of the comman man; the love of nature; the avoidance of generalities and breaking up of the concept as a preliminary to the building up of poetic imagery with concrete detail; the spirit of scepticism and enquiry which was a part of the revolutionary spirit; the break from the immediate past and along with it the wistful longing for the remote past; a new sense of mystery and wonder; the note of aspiration and of faith in the spirit of man—these are the main marks of the new movement, and they were all caught from English Romantic poetry and criticism.

This influence can be seen in all the poets of the twenties and thirties, even in those most original and racy of the soil. Shri K. V. Puttappa grew up among the hills and wilds and their spirit has passed into him. This might be thought sufficient to account for his love of nature. But poets have a way of kindling the imagination of other poets —and I believe Shri Puttappa would be the first to admit the influence of Wordsworth. The themes of our poets are so distinctively Indian, their metres so built on the basis of old rhythms, their attitude and outlook so coloured by our own great tradition that sometimes one is afraid that one may be exaggerating the influence of the West. But in a subtle, pervasive way that influence does permeate the work even of Shri P. T. Narasimhachar who has in the main been dealing with old myth and legend. But the charge of imitation which used to be levelled at our poets cannot be sustained. Prof. Srikantia might translate English lyrics and the plays of Aeschylus and Sophocles; Shri D. V. Gundappa might once in a way echo Keats and might champion English now that English studies seem to be declining in India; Shri Puttappa might adapt Shakespeare—but not one of them can be said to be imitative. If they are, it is only in the sense in which most great poets have been imitative. The use of the term would then mean that they are sensitive to great things wherever they are found—and that is an impeachment we may readily admit. As for Shri Bendre, the very spirit of the land that gave him birth seems to sing through him.

It is true that the English poets pointed the way to new literary forms, gave us a new critical theory, and thus started us off on a fresh trail. But very soon the mysticism of Aurobindo Ghosh and Ramakrishna Paramahamsa—not to speak of the Upanishads and of Vyasa and Valmiki

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—appear as a profound influence on our poetry. It has sometimes degenerated into a mysticism that mystifies; but in the best work of our poets it is a mysticism that reveals. It is perhaps significant that M. R. Srinivasamurthy's *Nagarika* and Shri V. Sitharamiah's *Kasmaidevaya* (in both of which the questioning spirit is upermost) appeared early, and that Shri P. T. Narasimhachar's *Ahalya* and Shri K. V. Puttappa's *Ramayanadarshana* (both of which go back to Valmiki) were produced later.

The movement dealt with above has worked itself out, and one indication of it is that in recent years two rival movements in both of which English influence has again been at work, have appeared. The first of these is the 'progressive' school which does not appear to have made any startling difference to Kannada poetry. Of the second, the 'Navya Kavya' movement it is necessary to say a few words. Shri V. K. Gokak had experimented in 'Navya Kavya earlier; but its champions to-day are Shri Gopalakrishna Adiga and Shri Ramachandra Sarma. Their creed may briefly be summarised thus: Our Romantic poets did fine work, it is true. But their inspiration has worked itself out. The rebels have now become the conservatives—a familiar phenomenon. Poetry has again fallen into a rut. Their mystical exaltation is degenerating into a literature of escape. Poetry, the soul of which is suggestion, has become a matter of statement. The 'jewels' five words long' of the Romantic poets are becoming cliches. The poetry of the Romantic school in recent years has failed to take account of the infinite complexity of life to-day. The beauty achieved in art should not be of a fugitive kind. It must be an integration of all that we see in the world—and and we must keep our eyes wide open and not shun unpleasant or painful things. If in the world we see only jagged edges, loose strands, absence of a coherent pattern; — well, let us not fight shy of communicating that experience. If this attempt results in some obscurity it does not seriously matter—after all the reader must contribute some effort if he wants to share the poetic experience. Again, there are no intrinsically beautiful words or images. The electric switch, the carburettor, and the propeller-shaft are now parts of our daily life and there is no reason why there should be a ban on such words in poetry. The heap of scrap-iron near a factory, and the stacks of coal are as much material for poetry as the rose and the nightingale. On the formal side we need to invent new rhythms to communicate our new experience.

This summary is necessarily incomplete. But it is enough to show how closely our poets are in line with the theory and practice of modern English poetry. Inevitably the charge of slavish imitation has been brought against these poets. It is said that

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their movement is not a response to a felt need, put a dance to a tune called by the West. It is a probably true that the influence of English literature is more consciously received by the Navya Kavya school. This is natural since to-day there is more of general critical awareness than there was thirty years ago. But one does not see that this is a matter to shed tears over, even granting that Navya Kavya is imitative. Imitation has led to strikingly original work in the past. That we are keeping pace with developments all over the world is in itself a happy sign. It is good that we should read Eliot, Auden, and Ezra Pound and experiment along their lines. The proper question to ask is whether the champions of the new movement have really been called to their job—their work justifies the belief that they are.

Considerations of space make it impossible to deal with the influence of English literature on Kannada prose and Kannada drama. It is enough to indicate that our indebtedness to English in these fields is as great as in the field of poetry and perhaps greater. Where cultural matters are concerned it is difficult and perhaps futile to draw up a profit and loss account. But the balance seems to be definitely in our favour; and it is to be hoped that our contact with English will become deeper as years pass.

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CLASSICAL SANSKRIT LITERATURE
Under
VIJAYANAGARA EMPIRE

S. H. Ritti

SANSKRIT literature is the richest heritage of India, to which Karnatak has made an impressive contribution. Sanskrit literature produced in Karnatak, particularly during the Vijayanagara period, embraces topies like philosophy, ethics,poetry, literary sciences etc., The Vijayanagara monarchs were known for their religious tolerance which is borne out by many inscriptions. This is also proved by the growth of different systems of philosophy and religion which received equal encouragement and patronage from the Vijayanagara rulers. In fact it was the avowed object of founders of this empire to save the Hindu religion and culture from assaults by Muslim invaders and to restore the *Sanatana* Dharma. It was, therefore, in the fitness of things that profuse philosophical literature was produced during this period.1 Under the enthusiastic patronage of the benevolent monarchs, the talent of the poets and scholars expressed itself in various forms—the Kavyas, historical, mythological and legendry, dramas, prose romances and Champus, scientific literature such as grammar, rhetorics, music etc.

Enlightened kings like Harihara, Bukka, *Proudhadevaraya, Krishnadevaraya, Acchyutaraya, Venkatapati* and others were themselves scholars and great patrons of learning and their liberal attitude promoted the healthy growth of literature as well as other fine arts. It is interesting to note that women also played an important role in this respect. Poetesses like *Gangadevi Tirumalamba, Ramabhadramba* and others have given us *Kavyas* of superb poetic excellence besides providing posterity with useful information about their period.

1. For an idea of Philosophical literature see Vijayanagara Sexcentinary volume P. 295

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SANSKRIT LITERATURE UNDER VIJAYANAGARA

Historical Kavyas : As the patrons of poets, the emperors of Vijayanagara are euologised in many *Kavyas,* which in addition to their literary importance, have historical importance also.

Among the earlier historical Kavyas may be mentioned the *'Madhuravijayam'* of *Gangadevi,* the wife Kampana. *Vamanabhatta Bana,* the author of a number of *Kavyas* and plays lived during the reign of Harihar I, and is said to have been the disciple of *Vidyaranya.* Later he migrated to the Court of *Pedda Komati Vema Bhupala.* This *Bana's Vemabhupalacharita* is a prose-work which is said to have been written "to remove the ill fame that after *Bana* there was no poet capable of writing fine prose."[1] *Bana* describes in this work, in melodious and expressive language, the adventures and the romantic marriage of Vema the author's patron, with the daughter of Vikramasimha of *Dakshinapatha.*

The life and history of *Saluva Narasimha,* the first ruler of the *Saluva* family, form the subject-matter of *Saluvabhyudaya* written by Rajanatha Dindima. The poem in thirteen cantos gives important information about the *Saluva* family. Describing the king's expeditions, his court, hunting etc., the poet glorifies the king as the patron of poets and protector of Dharma. The poem concludes with the benediction that the king might rule over the world for all time. *Krishnadevarayavijaya,* written by *Kumara Dhurjati* or Kavi Dhurjati, is a *Kavya* about the famous King *Krishanadevaraya.* The poem gives a graphic description of the monarch's assumption of sovereignty and his expeditions against the Mohammadans etc., The *Acchyutarayabhyudaya* of *Rajanatha III,* is an interesting *Kavya* dealing with the life of *Acchyutaraya.* Beginning with the description of the early life, marriage etc. of the king, the poem glorifies his conquests. The narration abruptly ends with the description of the triumphant entry of the king in the capital city of Vijayanagara.

Govinda Dikshita the famous minister of Tanjore kings (Chevappa, Acchyuta and Raghunatha) wrote a *Kavya* called Sahitya sudha dealing with the lives of Acchyuta and Raghunatha of Tanjore. Raghunatha was a famous king; he was a warrior, scholar and musician of high repute. The kavya, ascribes to him the authoship of many works like *Parijatapaharana, Valmiki charita, Gajendramoksha, Nala Charita* etc.[2] The

1 बाणकवींद्रदन्ये काणाः खलु सरसगद्यसरणीषु ।
इति रुढमयाशः वत्सकुलोऽधुनावामनोमार्द्धि ॥
Cf. M. Krishnamachari's Hist. of Classical Sk. Literature, P. 479.

2. Sources of Vijayanagara History, P. 269.

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Scholar-King Raghunatha has been a favourite hero of numerous other *Kavyas. Sahitya Ratnakar* and *Raghunatha Bhupala Vijaya* of Yajna-Narayana describe the glory of the Tanjore family, and in particular of Raghunatha. The former, of which only sixteen cantos are available, gives a detailed history of the family of Raghunatha and praises his literary talent. The poem ascribes to him not less than one hundred works. *Raghunathabhyudaya* is another *Kavya* on Raghunatha by the poetess *Ramabhadramba.*

Other Kavyas: Vidyaranya the great philosopher and scholar was a poet too. His *Shankaravijaya* in praise of the Advaitic teacher *Shankaracharya* is both a religious and literary poem. Bhoganatha, the brother of *Sayana* was a famous poet. To him is ascribed the authorship of *Kavyas* like *Ramollasa, Tripuravijaya, Udaharanamala, Mahaganpati-stava, Shringara manjari* and *Gourinatha shataka. Sayana* mentions these works and quotes him in his *Alankarasudhanidhi.*[1]

Agastya or *Vidyanatha*[2] was another outstanding author of the 14th century. Originally a court poet of Warangal, he was later patronised by Bukka I. His *Balabharata* narrates in twenty cantos, the whole story of *Mahabharata. Gangadevi* the author of *Madhuravijaya* calls him the author of seventy-four works.[3] He wrote *Prataparudra yashobhushana* under the name *Vidyanatha.* His *Krishnacharita* is a prose work dealing with the story of *Shri Krishna. Nalakirti Koumudi* is another work ascribed to him. *Vamanabhatta Bana* wrote apart from *Vemabhupala charita,* (referred to earlier) a number of Kavyas also. His *Nalabhyudaya* is a poem in eight cantos, about the story of Nala, while *Raghunatha charita* deals in thirty cantos, with the story of *Rama.* His *Hamsa Sandesha* is a *'dutakavya'* written in imitation of *Meghaduta.* The other work ascribed to him is *Brahatkathamanjari* about the story of *Kadambari.* He is also acredited with the authorship of *Shabdachandrika* and *Shabda-ratnakara. Virupaksha vasantotsava champu* is an interesting *champu kavya* of semi-historical nature. It gives a graphic description of the celebration of the *Navaratra*

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1. Indian Antiquery, 1917. 2. Both are said to be the names of one and the same person. Cf. M. Krishnamachari's Hist. of Classical Sk. Lit., P. 214.

3 चतुस्सप्ततिकाव्योक्तिव्यक्तवैदुष्यसंपदे ।
अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविदः ॥

Madhuravijaya I. 14.

Udāharaṇamālā Bālabhārata Madhurāvijaya

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festival. The work has much bearing upon the foundation of the city of Vijayanagara in as much as it gives the detailed description of the city and says that the sage *Vidyaranya* was actually present on the scene of the festival. The beautiful descriptions of the scenes, of the stories (like that of a miser) narrated in the course of the work, provide fine humour and best piece of poetry.

Lolambaraja who belonged to the court of Harihara, is the author of *Harivilasa* and *Sundaradamodara*, both of which deal with the story of *Krishna*. This versatile scholar has to his credit many works on Medical science also. *Vedanta deshika*, the famous exponent of Vishishtadvaita, was a noted poet also. He is the author of *Yadarabhyadaya* a poem on the life of Shri Krishna. His *Hamsasandesha* and *Marasambava* are said to have been written 'to vie with' the works of *Kalidasa*. To the court of *Virupaksha* belonged the poet *Madhava*, the author *Narakasuravijaya*—a *kavya* on the story of Krishna killing *Narakasura*. King *Devraya II* was a scholar and a poet. He is said to be author of *Rati ratna pradipika*, and the Advaita school, is also ascribed to him.[1] Gopa Tippa the author of *Brahma sutra vritti* a gloss on Vedanta sutras of Badarayana following many works on varied subjects, flourished during his time. He is the author of *Kavyalankara kamadhenu* and many other works on music.

Saluva Narasimha was a noted poet and patron. A *Kavya, Ramabhyudaya*, narrating in twenty four cantos, the story of *Ramayana*, is ascribed to him. The colophon to the fifth canto however mentions *Sonadrinatha* styled as *Dindima Sarvabhouma* as the author of the work and *'Mahanatakasyagrajata kavya'* as its title.[2] It was during the reign of this king that the Dindima family flourished. *Arunagirinatha, Rajanatha I, Rajanatha II* and others who belonged to this family were reputed scholars of Sanskrit and also authors of a number of works. Rajanatha Dindima wrote *Saluvabhyudaya* and Rajanatha III wrote *Acchyutarayabhyudaya* (both mentioned above) among other works. Swayambhunatha, who belonged to this family, is the author of *Shankarananda*, describing the fight between Shiva and Arjuna, on the the lines of *Bharavi's Kiratarjuniya*. His other *kavya Krishna-vilasa*, narrates the story of Krishna. *Gururama* and *Shivasurya* who were also the poets of the same family, are the authors of *Harishchandra-charita champu* and *Pandavabhyudaya* respectively.

The reign of *Krishnadevaraya* constitutes a glorious chapter in the literary history of South India. Being a noted scholar, he liberally patron-

1. Vijayanagara Sexcentinary Vol. P. 377. 2. Source of Vijayanagara Hist. P. 85.

Narakāsuravijaya Shankarānanda Pāṇḍavābhyudaya

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ised literature—Sanskrit, Kannada and Telugu and fine arts which grew abundantly under him. Himself a poet of the first rank in Sanskrit and Telugu, he is credited with the authorship of many works in Sanskrit like *Madalasa charita, satyavadhu paninaya, Sakalakathasorasmgraha Jnana chintamani* etc. in addition to some dramas. *Saluva Timma,* the prime minister of Krishnadevaraya is the author of *Balabharatavyakhya,* a commentary on Agastya's *Balabharata. Saluva Timma's* nephew Gopa wrote *Chandrika* a commentary on Krishnamishra's *Prabhodhachandrodaya.* Gopa was a famous poet in Telugu also. Lolla Lakshmidhara another versatile author of this time wrote many works on different subjects like astrology, astronomy etc. *Suranna,* another poet of this time, is the author of *Udayanodaya,* a work which was completed by his son as *Suranna* died before completing the work.[1] Harabhatta a contemporary poets is said to be the author of *Ratirahasya.* To the court of *Krishnadevraraya belonged* one *Divakara,* who is the author of *Bharatamrita,* a poem on the story of *Mahabharata.*

Acchyutaraya, the successor of *Krishnadevaraya* was also a scholar. He is said to be the author of *Talamahodanhi. Rajanatha III,* about whom a reference has already been made, was the court poet of this king at whose instance *Rajanatha wrote Bhagavata Champu.* The eminent poet *Ekambranatha* wrote the kavyas *Satyaparinaya* and *Jambavatiparinaya.* Another poem *Virabhadravijaya* has also been ascribed to him.

Appayyadikshita, the veteran *Advaita* scholar is said to be the author of more than hundred works. In addition to the numerous philosophical works, he has written a number of *kavyas* and *stotras* also. Appayya was a contemporary of *King Venkata. Ratnakheta Shrinivasadikshita* was both a philosopher and a poet. Among the many works ascribed to him mention may be made of *Shitikanthavijaya,* which describes the deeds of Shiva. *Bhaishmi parinaya* ascribed to Ratnakheta is a champu, on the story of the marriage of *Rukmini.* Rajachudamani dikshita, the son of Ratnakheta was an equally able writer and enjoyed the patronage of Raghunatha. He wrote among other works, the *kavyas Rukmini Kalyana* and *Shankarabhyudaya,* the latter being a poem on *Shankaracharya.* The *Ratnakhetavijaya* is the biography of his father. His *Raghava-Yadava-Pandaviya* is an interesting *kavya* with a treble meaning narrating simultaneously the stories of *Rama, Krishna* and the *Pandavas. Krishnadhvari,* who also belonged to *Raghunatha's* court, wrote a similar *kavya* called *Naishadhaparijata* narrating at one and the same time the stories of Nala and *Parijatapa-*

1. Administration and Social Life under Vijayanagara—T. A. Mahalingam, P. 366.
Divākara Bhāratāmṛita

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harana. Mrityunaya, a disciple of *Rajachudamani dikshita* is the author of *Pradyumnottara charita* and his son *Anantanarayana* is ascribed the authorship of *Gita Shankara,* a *kavya* resembling *Gita Govinda. Nilakantha,* the grandson of *Appayyadikshita's* brother, and a reputed poet-philosopher is the author of a *kavya Shivalilarnava* in twenty-two cantos and a *champu, Nilakantha Vijaya,* dealing with the story of *Samudramanthana* or the churning of the ocean.

Drama : *Vamanabhatta Bana* is one of the early dramatists of this period. His *Shringarabhushana-bhana* is an interesting one-character play, which is said to have been enacted in the festival of *Virupaksha. Parvatiparinaya*[1] is another drama ascribed to him, as is also another play *Kanakalekha. Virupaksha* is said to be the author of the plays, *Narayana vilasa and Unmattaragahva.* The latter, a one-act play, deals with the kidnapping of *Sita* and lamentations of *Rama.* Vedanta deshika has also a drama to his credit, called *Sankalpa Suryodaya.* This long allegorical drama in ten acts written on the model of *Krishnamishra's Prabodhachandrodaya* presents on the stage the system of *Vishishtadvaita. Arunagirinatha* who lived in the court of *Devaraya II,* wrote *'Somavalliyoganada;* a 'prahasana' replete with humour ridiculing the amorous ventures of an ascetic to a fallen married woman.[2] *Virabhadravijaya* of *Kumara dindima* who was patronised by *Vira Narasimha* and *Krishnadevaraya,* is a play dramatising the story of *Dakshayajna. Mallikarjuna,* the son-in-law of *Kumara Dindima,* is the author of a five-act play *Satyabhama parinaya. Gururama* is ascribed the authorship of two plays *Subhadradhananjaya* and *Ratneshvara Prahasana.* The former has for its theme the famous story of the marriage of *Arjuna* and *Subhadra* and the latter is about an imaginary story of the marriage of *Ratnachuda* and *Ratnavali. Madanagopala vilasa,* a *bhana,* is also ascribed to this author.

Yajnanarayana, the son of *Govinda dikshita* is the author of *Raghunatha vilasa,* a play written in glorification of his master, *Raghunatha* of Tanjore. *Shrinivasa Dikshita* has two plays to his credit viz.—*Bhamini parinaya,* about the marriage of *Damayanti* and *Bhavanapurushottama,* an allegorical play. The latter is said to have been written by him at the instance of his patron *Surappa Nayaka* of Gingi. *Rajachudamani Dikshita* also claims the authorship of three plays called a *Sringara sarvasva*

1. But Vamana's authorship of this play is doubted by many scholars. Cf. Indian Antiquery, Vol. III, P. 219. 2. M. Krishnamachari's Hist. of Classical Sk. Lit.

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—a *bhana, Anandaraghava*—a play on the whole life of *Rama,* and *Kamalinikalahamsa* with a legendry theme. These plays are said to have been enacted in the court of *Raghunatha. Nalacharitanataka* is a play about Nala, written by *Nilakantha.*

Rhetorics : As in that of *kavyas,* in the sphere of *shastras* like poetics, grammar etc. the contribution of Vijayanagara literature is considerable. The great Vedic scholar *Sayana* was a versatile genius who mastered every branch of learning. His *Yajnatantrasudhanidhi* is a work on *Mimamsa* while *Dhatuvrtti* is a grammatical work. The *Alankarasudhanidhi* of this author is peculiarly interesting, in as much as the illustrative examples it contains are in praise of the author himself. The other works ascribed to him are *Subha-shita Sundhanidhi, Prayashchitta Sudhanidhi, Purashartha Sudhanidhi* etc. *Ayurveda Sudhanidhi,* a work on medicine is also ascribed to him; but one *Shrishailanatha,* a later author of *Parshnottaramala* says that this work was written by an ancestor of this, at the instance of the minister *Sayana.*1

Agastya's *Prataparudrayashobhushana* is a treatise on rhetorics containing illustrations in praise of his patron. The author, while dealing with the principles of dramaturgy, 'has ingeniously interposed a model play called *Prataparudra Kalyanam* which serves at once the purpose of giving an illustration of the technique of Sanskrit play and of describing the exploits of his master.' *Krishnadevaraya* is ascribed the authorship of an *Alankara* work called *Rasamanjari,* which contains the illustrations in praise of the king. The philosopher *Appayya dikshita* was an eminent rhetorician also as is proved by his works on rhetorics—*Chitramimamsa,* a disquisition on the nature of *Alankaras* and *Kuvalayananda,* which is supposed to be a standard work on the figures of speech. To Shrinivasa dikshita are ascribed the works *Alankara Kaustubha, kavyadarpana, Kavyasarasangraha* etc. His son *Raja Chudamani* is the author of *Alankarachudamani. Krishnadhvarin's Raghunatha bhupala vijaya* is also a work on rhetorics.

Music : The fine arts, particularly music, developed to a great extent during this period. The Rayas of Vijayanagara were great lovers of music and were scholars also in the subject. The celebrated *Vidyaranya* has made a considerable contribution to Karnatak music. His *Sangita*

1 एकाग्रनाथो यत्नातः सायणामात्यचोदितः ।
समग्रगीत् सुबोधार्थं आयुर्वेदसुधानिधिम् ॥
—Sangita Sudha of Raghunatha. 3. Vijayanagara Sexcentinary Volume P. 368.
4. M. Krishnamachari's Hist. of Classical Sk. Lit., P. 264.

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sara,[1] though not available now, was undoubtedly a source of inspiration and basis to the later writers on music, like *Raghunatha* and others[2] Chatura kallanatha, of the court of *Proudhadevaraya* is a commentator par excellence, of *Sharngadeva's Sangitaratnakara.* The commentary is said to be an encyclopaedia of music and an indispensable work for the understanding of Bharata's theory of music.[3] Gopa Tippa, the minister of *Saluva* kings is the author of *Taladipika* a treatise on *Marga* and *Deshi talas. Devanacharya,* another musician of this period is the author of *Sangita muktavali,* a treatise on dancing and music.[4]

Lakshminarayana, who migrated from Cuttack to Vijayanagara, was a musician of repute in the court of *Krishnadevaraya.* This artist who earned the title *Abhinava bharatacharya* is the author of *Sangita-Sarvodaya* which deals with different aspects of music. Ramayamatya of the court of *'Aliya Ramayana* is the author of *Svaramelakalanidhi* on music which, it is said, he wrote at the instance of *Ramaraya. Pndarika Vitthala,* another noted musician was the contemporary of *Ramayamatya.*[5] *Lakshmidhara* who flourished in the court of *Tirumalaraya* is said to have written *Bharata Shastra Grantha,* a work on music. The illustrious patron *Raghunatha* was himself well versed in music and is the author of *Sangita Sudha. Venkata makhin,* son of *Govinda dikshita,* is the author of a treatise on music entitled *Chaturdandiprakashika.*

Poetesses : The poetesses who flourished during this period deserve a special mention indeed. As said earlier, Vijayanagara witnessed a brisk activity in all walks of life like politics, philosophy, religion, literature and fine arts; and thus played an humble, yet important part in preserving and enriching Indian culture and learning. It is simply gratifying to note in this context, that our Kannada women did not lag behind in contributing their mite to this noble cause. In the literary field, poetesses like *Gangadevi, Tirumalamba, Madhuravani, Ramabhadramba,* and others have, by their poetic talent, earned a permanent place in the galaxy of Indian women-poets. Their importance is very great as they have added to the beauty of Sanskrit literature and it is greater still since, they also furnish us with rich details on which we can rely as authentic sources of our history.

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1. Vijayanagara Sexcentinary, Vol. 332.
2. 'संगीतसारंसमवेक्ष्य विद्यारण्य श्री चरण प्रणीतम ।'
   —Sangita Sudha of Raghunatha. 3. Vijayanagara Sexcentinary Volume P. 368.
4. M. Krishnamachari's Hist. of Classical Sk. Lit., P. 264.
5. Vijayanagara Sexcentinary Vol. P. 371.

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Gangadevi, the talented queen of Kampana, the son of Bukka is the author of *Madhuravijaya* a *kavya,,* on the conquest of *Madhura* by *Kampana.* It is quite interesting to note that the poetess "instead of choosing her subject matter from the well-known *Itihasas* as is usual with the generality of Sanskrit poets, has chosen the biography of her royal consert, a fit theme to exhibit her remarkable poetic talent." The poetess here adopts the style of a *Mahakavya* and naturally the ingredients of the *Mahakavya* like the descriptions of seasons, battles, romance and so on have aptly found their place in the *kavya.* In paying obeisance to the ancient poets she humbly acknowledges her indebtedness to the great poet *Kalidasa*[1] whose works perhaps were a model for her. Some descriptions bear the stamp of *Kalidasa's* influence 'but they are transformed at the mint of her imagination and invested with new significance' and exhibit new beauty and freshness.

Tukkadevi. the daughter of *Prataparudra Gajapati* of Orissa, was one of the queens of *Krishnadevaraya* but their marriage seems to hove not been a happy one. 'virtuous lady that she was, she resigned herself to fate and sang a few verses on her forlorn, perhaps undeserved condition.' The five verses—*Tukkapanchakom* ascribed to her aptly describe the sorrowful plight that she was in, for no mistake of hers.[2] These lve verses are enough to speak of her poetic talent, though no work of hers has yet been discovered.

Tirumalamba who lived in the rourt of *Archyutaraya,* is the author of *Varadambikaparinaya* a beautiful prose romance of much historical importance. A born genius and versatile scholar, she had a wonderful command over Sanskrit language as can be known from her work. Discussing about this *Tirumalamba,* Dr. Laxman Sarup[3] comes to the conclusion that she was one of the wives of *Acchyutaraya.* Yet it is some what surprising that *Tirumalamba,* keeping away the jealousy that is so natural to women, has so exquisitely described the charms of the marriage of *Varadambika*—her co-wife! Beginning with the description of the marriage of *Acchyutaraya* with *Varadambika* the romance ends

1 दासतां कालिदासस्य कवयः के न बिभ्रति ।
इदानीमपि तस्यार्थानुपजीवत्यमी यतः ॥
—Madhuravijaya I. 7.

2 चरन् वनांते वनमंजरीषु न षट्पदो गंधफलीमबिभ्रत् ।
सा किं रम्या स च किं न रंता बलीयसी केवलमीश्वराज्ञा ॥
Sources of Vijayanagara History, P. 143.

3 Proceedings of Oriental Conference, Vol. II.

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with the instalation of their son Venkatadri as *Yuvaraja.* The vivid descriptions, vigorous language, and long compounds remind one of *Bana's* prose.

Mohanangi, who is considered to be the same as *Tirumalamba,* the daughter of *Krishnadevaraya* and the wife of *Ramaraya* is ascribed with a work *Marichiparinaya*—a love poem. Another poetess *Abhiramakshi* belonging to the family of the *Dindimas*—is said to be the author of *Abhinava Ramabhyudaya*—a *kavya* in twenty-four cantos, on the story of *Rama.*

Ramabhadramba, styled as the '*Empress of poets*' is the author of *Raghunathabhyudaya* which is a long poem about the life and conquests of *Raghunatha* of Tanjore. The poetess speaks highly of the scholarship of *Raghunatha* and says that in his court there were a number of talented ladies well versed in Literature and Fine Arts. The *kavya* with distinctive poetical merit has a good historical sense also, and the facts narrated therein are corroborated by other records.

Madhuravani also flourished in the court of *Raghunatha.* Her *Ramayana* is the translation of *Andhra Ramayana,* and she herself narrates the circumstances in which she came to translate it: "*Raghunatha* having once listened to the recitation of the *Andhra Ramayana* thought of getting it translated in Sanskrit but having no body in view, who could do it, felt rather dejected when in dream *Shri Rama* himself appeared before him and recommended *Madhuravani* for the task. The king thereupon requested her, who "with the aid of him who always has *Rama* at heart" fulllled his desire.

The foregoing is just a bare account of the vast literature produced during the glorious period of Vijayanagara. Vijayanagara today, from some point of view might have been a 'Forgotten Empire"; but it has nevertheless been made a "Never to be forgotten Empire', by the master minds who flourished in in it and built it up and have left behind them a mass of varied literature which is a solid proof of the cultural heights they had reached. It should be considered as our sacred duty to preserve it for the benefit and guidance of future generations.

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DVAITA VEDANTA

An Exclusive Contribution of Karnatak to Indian Philosophy

B. N. K. Sarma

SOUTH INDIA has been the birthplace of all the three great systems of *Vedanta*, even as the north has been the home of the basic Scriptures of Hinduism. The historical founder of the Dvaita System was *Shri Madhvacharya*, also known as *Anandatitha* (bonr in 1238 A.D.) He hailed from the tiny land of Tuluva, in Karnatak. He wrote 37 works in all, expounding his logic, metaphysics, theory of knowledge, theology and ethics. His works include commentaries on all the Ten *Upanishads*, the *Gita* and the *Brahmasutras*, the *Rg Veda* (first three chapters), the *Bhagavata Purana*, and short prose tracts defining and elucidating his principles and brief refutations of Advaitic metaphysics, an epitome of the *Bharata* and a few miscellaneous Stotras. He visited *Badarikashrama* twice, toured all over India, made many conversions, organised his followers and ordained a number of monks to carry on his work after him and disappeared from vision in 1328, at *Udipi*, in the South Kanara district of Madras State. He left a deep and abiding impression as an original interpreter of the *Vedanta* and resuscitator of an ancient and long-forgotten tradition of *Vaishnava* theistic interpretation of the *Vedanta* going back to the Vedic and *Upanisadic* sources.

The next generation gave an additional impetus to the fortunes of the Dvaita system. Thanks to the resounding victory achieved by his last disciple, *Akshobhya Tirtha*, in a public deputation on the *"Tattvamasi"* test, with *Vidyaranya*, the new system attained historical recognition as a new Darshana, in *Madhavacarya's Sarvadarshanasamgraha.*

This made it necessary for the system to be clothed in the full technical perfection of every detail of critical exposition of its *Siddhanta* and a dialectic refutation of its rival schools, that it may take its place among its peers in the field. This important work was accomplished in the suc-

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ceeding centuries by the two most eminent followers of Madhva viz. *Shri Jayatirtha* (1365-88) and *Shri Vyasaraya* (1478-1539). These elaborated the Dvaita system to the highest pitch of technical perfection of the scholastic devices of *Nyaya-Vaisheshika* logic and interpretative machinery of the *Vyakarana* and *Purva-Mimamsa* systems. This new development in methodology, brought the *Dvaita-Vedanta* of *Madhva*, both in its constructive and dialectical sides, to a status of complete *Shastric* equality with the leading system of the day, the *Advaita of Shamkara*. Not content with this the great *Vyasaraya* carried the warfare into the enemy's camp and in the true spirit of a creative thinker and dialectician, subjected the whole structure of Monism to a powerful critique, such as the two great Advaitic Dialecticians before him viz., *Shriharsha* and *Chitsukha* had directed against all contemporary schools of Realism. But, unlike in their case, his *Nyayamrta* became the starting-point of a series of high-level philosophical polemics which engrossed the attention of the most brilliant brains from both sides for the next three centuries. As one discerning Advaitic writer has put it, it gave rise to Neo-Advaita expounded by *Madhusudana Sarasvati* in his *Advaita-siddhi*, in reply to the *Nyayamrta*. It is in admiration of this stupendous achievement of the *Dvaita Vedatins*, that Das Gupta wrote in his *History of Indian Philosophy* that "the logical and dialectical thinkers of the *Vishishtadvaita* are decidedly inferior to the prominent thinkers of the *Shamkara* and *Madhva* school. There is hardly anyone in the whole history of the development of *Ramanuja's* school, whose logical acuteness could be compared with that of *Shiharsha* or *Chitsukha* or with that of *Jayatirtha* or *Vyasaraya*." [1]

Such, in brief, is the history of the rise and growth of the *Dvaita Vedanta*. It is the exclusive contribution of Karnatak to Indian philosophy. All parts of Karnatak contributed to its development. Its founder came from the Tulu country in Karnatak. Its greatest critical expositor and standardiser of its thought, lived mostly in *Eragola* and *Malkhed* in northern Karnatak. Its greatest dialectician hailed from Mysore State. And from many places in Bombay-Karnatak, Hyderabad-Karnatak and other nooks and corners of Karnatak, came hosts of its major and minor commentators, glossators, saints and Psalmists. Many carried its message far beyond the confines of Karnatak. Conversions were made and cimpact communities were established in many distant regions outside Karnatak also, as in Andhradesa, Tamilnad, Konkan, Maharastra, Gujerat,

1. A History of Indian Philosophy, Vol. III, P. 111.

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Bengal and Gaya. A new and popular movement known as the *Dasa-Kuta* was developed in the fifteenth century. It produced a profound religious revival of *Vaishnavism* in Karnatak and ushered in a new period of devotional literature of the *Haridasas* in the Kannada language. The names of *Purandara Dasa, Kanakadasa* and others are deservedly popular in every Karnatak village. By another constructive effort in the North, it sowed the seeds of *Vaishnava Revival* in Bengal which blossomed into the great school of Bengal Vaishnavism which traces its spiritual descent to *Shri Madhvacharya's Suddha-Vaishnavism* through *Vyasaraya* and his predecessor *Rajendra Tirtha.* Its influence on the *Bhakti* cult of Maharashtra through the common link of devotion to God Vithala of Pandharpur [1], was also considerable. In this way, the philosophy of Madhva has exercised a potent influence in shaping the course of religious and philosophical development of a large part of India out of all proportion to the limited number of its denominational followers. Some of the saints of its calendar, like *Vyasaraya, Purandaradasa, Kanakadasa, Vadiraja, Vijayindra, Raghuttama, Ragavendra* and *Sumatindra,* have exercised a powerful social, political, and religious influence on contemporary society and their memories are to this day held in loving esteem in the regions where they made their influence felt. The anti-monistic tendencies of the *Arya Samaj* and the monotheistic interpretation of the Vedas championed by Dayananda Sarasvati, in the north, are in a large measure traceable to the lead given by Madhva long ago in those directions. The mystic interpretation of Vedic hymns accepted by Sri Aurobindo Ghose, is also much indebted to the lead given by Madhava in his *Rg. Bhasya.*[2]

The contribution of Madhva to the problems of philosophy in general and to the science of textual interpretation in Vedanta, have been most significant and outstanding. But their value and grandeur have been obscured to a large extent, by the name "Dvaita" and its English equivalent "Dualism," which have a bad odour about them. Whereas in this case, direct acquaintance with the original works of the system is wanting, false conclusions are apt to be drawn and unfair judgments passed on the worth of the system, as such. This, has been the case, with Madhva philosophy, which unlike those of Samkara and Ramanuja, has received practically no attention from scholars outside its fold, in the

1. From Purandara Dasa onwards and even before him, 'Vithala' has been the dominant patron-deity of the *Dasa Kuta.*

2. Vide the recent edition of the Rg Veda from *Aravindashrama* with a Sanskrit commentary by *Kapali Shastri,* where handsome tributes have been paid to Madhva's lead in mystic interpretation of the hymns

Dāsa-Kūṭa Haridāsas Ṛg Bhaāṣya

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East or West, exrept what is found in the works of Von Glasenappal and Das Gupta.

A number of prejudices and misconceptions are responsible for this state of affairs. The followers of Madhva, are no doubt, much to be blamed for sitting tight over it and not making it more truly and widely known even in India. But there is an intellectual obligation too, on the modern scholars and writers on Indian philosophy, to represent facts fully and faithfully when they write about Madhva's philosophy. Unfortunately this has not been properly done.

The first impediment to a true recognition of *Madhva* thought as an equal member of the Vedanta philosophy with the other systems thereof, is the prevailing misconception about its highest metaphysical ideology which has been obscured by the designation of "Dvaita" and its English equivalent "Dualism" given to it. It is therefore necessary to clear this point so as to enable the true metaphysical position of the system to be correctly grasped.

The second misconception is about the manner and method of interpretation of Advaitic texts adopted by the system. It is supposed by hostile critics of Madhava that his interpretations of the *Brahmasustras* are far-fetched and his explanation of monistic texts of the *Upanishads* like *Tattvam Asi,* extremely forced and tortuous. There are also complaints about his reliance on post-Vedic authorities and the untraceability of many of the authority cited by him in support of his interpretations.

It may not be possible to discuss and disarm these objections satisfactorily in a brief paper like this. But a beginning has to be made sometime and I propose to do it here in order to facilitate a correct estimate of a vital limb of the Vedanta, which is the special contribution of Kar natak to the body-politic of Indian thought.

1. *Madhva's Highest Metaphysical Ideology.*

Dualism, as understood in Western philosophy, is a "theory which admits two independent and irreducible substances."[2] In Indian philosophy too, the *Samkhya* Dualism and *Nyaya-Vaisheshika* Pluralism would answer to this definition. But the 'Dualism' of Madhva, while admitting two ultimate (irreducible) principles as constituting Reality as a whole,

1. Die. Philosophic Madhva Vishnu Glaubens.
2. *Dictionary of Philosophy, Dogbert* D. Runes, New York, 1902, P. 84.

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regards only one of them (God) as Independent and the other as metaphysically dependent on God. God or the Supreme Being is the ONE AND ONLY INDEPENDENT PRINCIPLE and all finite reality comprising *Prakrti, Purusas, Kala, Karma, Svabhava,* etc., are dependent (Paratantra). This doctrine of the two *tattvas* of Svatantra and Paratantra, is the corner stone of Madhva philosophy :

स्वतन्त्रमस्वतन्त्रं च द्विविधं तत्त्वमिष्यते ।

(*Tattvasamkhyana* of Madhva)

The usual objection to a metaphysical dualism, in the Western sense of the term, that it is an unphilosophical attitude entailing an "eternal opposition" between the reals, which are "set against each other," in a perpetual strife, could not really be raised against Madhva's view as set forth above. Indeed, it is precisely to avoid such a nemesis of 'Dualism' in its odious sense, that Madhva has taken special care to insist on a difference in *status* between the two principles accepted by him and makes one of them (the Finite) dependent completely on the "Svatantra" for its being and becoming. This is clear from the very definition of the terms Svatantra and para-tantra, given by his commentator Jayatirtha :

स्वरूपप्रमितिप्रवृत्तिलक्षणसत्तात्रैविध्ये परानपेक्षं स्वतन्त्रम् ।

(*Tattvasamkhyana Tika*)

It is indeed a pity that in spite of such plain speaking on the part of the Dvaita philosophers, modern critics of the system should persist in missing Madhva's point and affect to deplore his "hopeless dualism." It is therefore imperative to warn the readers to be on their guard against being taken in by the ignorant or deliberate misrepresentations of the true bearings on Madhva's "Dualism," and to take care to understand the Sanskrit term "Dvaita" and its English equivalent "Dualism" as applied to his philosophy, in a restricted sense of specialised application, not applicable to the older Scholastic Dualisms of the East or the ancient and modern Dualisms of the West.

Broadly speaking, the term "Dvaita" in Indian thought, signifies a system of philosophy which posits more than one fundamental metaphysical principle, substance or category to explain the Universe[1] or a fundamental distinction between the human souls and the Supreme Being for all time. According to *Shamkara,* Dualists are those who recognise the

1. द्वैतिनो हि ते साङ्ख्या योगाश्च नात्मैकत्वदर्शिनः (*Shamkara* B S B.)
Kāla Svabhāva Tattvasamkhyāna

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states of bondage and release as *real states* or experiences pertaining to the *Atman*, while "Advaitins" would deny the *reality* of these states *as such for the Atman* :

आत्मनो बन्धमुक्तावस्थो परमार्थत एव वस्तुभूते गते द्वैतवादिनां सर्वेषाम्। अद्वैतिन पुनः x x x x x x x अवस्थाभेदवत्त्वानुपपत्तेः

(*Shamkara*s *Gitabhashya*, xiii, 2).

This introduces us to another aspect of Dualistic teaching touching its 'realistic' attitude to the experiences of life which is true of Madhva's Dualism as indeed of others, that our finite experience of embodied existence and our efforts to achieve deliverance from it, have both a real value and validity of their own,[1] and are not mere bubbles of *Avidya*.[2]

The main emphasis of "Dualism" as such, would seem to lie on the *number of ultimate reals* or categories rather than on the question of their mutual independence. For just as Realists may believe in *one or more* ultimate reals or categories and also regard them as *knowable in themselves or not*, 'Dualists' also, may hold divergent views regarding the status and mutual interdependence, or independence or other relationship between the categories or principles accepted by them.

Madhva, however shows by an analysis of thought that the acceptance of *two equally independent ultimate principles* or reals, would involve a logical monstrosity and contradiction. There can be only *One Independent* Reality and all else must be rigorously subordinated to it and deemed dependent. In true philosophic spirit then, he dichotomises reality into dependent and independent, as has already been made clear.

God or the Supreme Being is the Svatantra or the ONE AND ONLY INDEPENDENT SUBSTANCE in the Spinozistic sense of the term.[3] All else—such as *Prakrit, Purusha Kala, Karma, Svabhava,* is Paratantra.

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1. स दुःखी स सुःखी चेव स पात्रं बन्धमोक्षयो :।

2. न निरोधो नचोत्पत्तिर्न बद्धो न च साधक :।
न मुमुक्षुर्न वै मुक्त इत्येषा परमार्थता ॥ (*Gaudapada Karikas*)

3. *Res completa* "that which exists entirely by itself and for itself and is capable of

Gītabhāṣya Avidyā

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This dependence is metaphysical and fundamental to the very being and becoming of the Finite which can never outgrow it. The dependent reals exist no doubt from eternity (in the *Vedanta*) but they do so not in their own right but by the sufferance of the *Supreme*. They are not in *despite* of the Lord but *because* of Him :

द्रव्यं कर्म च कालश्च स्वभावो जीव एव च ।
यदनुग्रहतः सन्ति न सन्ति यदुपेक्षया । (*Bhag.* ii, 10, 12).

They owe their very existence, knowledge, activity etc., to Him. This clear definition of the status of the two reals enables Madhva to effect a happy rapprochement between the claims of finite reality and the demands of the so-called monistic ideology of the *Upanishads*, in terms of a mystic idealism. The significane of the *Upanishadic* ideology of "Ekam *eva advitiyam Brahma*" and the language of transcendental monism of the *Upanishads*, lies according to Madhva, *not* in an acosmistic monism of the type of *Shamkara's* but in the thesis of the primacy of the Supreme as the centre of all reality and the explanation of the reality of all other reals (सत्यस्य सत्यम्) and of the eternity of other eternals (नित्यो नित्यानाम्) Katha Up.) in short, the explanation of everything in the womb of Nature and of all Nature itself. The realisation of this truth impels a striving for the realisation of such a Being to the exclusion of all other ends and pursuits and attractions of life and finite existence. The presence of finite reality thus acquires a teleological significance in the scheme of *Upanishadic* thought: It is *Jayatirtha* who gives classical expression to this new metaphysical ideology of the *Upanishads*, adumbrated by Madhva :

सर्वाण्यपि हि वेदान्तवाक्यान्यसंङ्ख्येयकल्याणगुणाकरं सकलदोषगन्धविधुरं परं ब्रह्म ×× प्रतिपादयन्ति । तत्र (१) कानिचित् सर्वज्ञत्वसर्वेश्वरत्वसर्वान्तर्यामित्वसौन्दर्यौदार्यगुणविशिष्टतया (२) कानिचिदेपहतपाप्मत्वनिर्दुःखत्वप्राकृतभौतिकविग्रहरहितत्वादिदोषाभाव विशिष्टतया (३) कानिचिदतिगहनताज्ञापनाय वांङ्मनसागोचरत्वाकारेण (४) कानिचित् सर्वपरित्यागेन तस्यैवोपादानाय अद्वितीयत्वेन, (५) कानिचित् सर्वसत्ताप्रतीतिप्रवृत्तिनिमित्तता प्रतिपत्यर्थं सर्वात्मकत्वेन, इत्येवमाद्यनेकप्रकारैः परमपुरुषं बोधयंन्ति ॥

(*Nyayasudha*, on AV I, I, II).

"All the *Upanishadic* texts proclaim with one voice the majesty of supreme as the storehouse of numberless auspicious attributes and free from all imperfections. Of these (1) some represent the Supreme Being as endowed with such (positive) attributes as omniscience, lordship of creatures, control of beings from within and other excellences, (2) others describe

Nyayasudhā

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it negatively as free from such blemishes as sin and suffering and liability to material embodiment; (3) yet others speak of it as beyond the reach of mind and words in order to bring home to us its comparative inaccessibility; (4) many others depict it as the only one that exists so as to make it clear that man must seek It to the exclusion of all else, and (5) a few more proclaim It as the Being that is partaking of the nature of all, so that It may be realised as being ultimately responsible for the existence, knowledge, activity of them all. Thus do the Scriptures depict the Brahman in diverse ways and from different standpoints all converging towards one purpose (*Mahatatparya*) the transcendent and immanent majesty of God, in Himself and in the Atman and in the world."

This means that as the Only Independent Real that exists, in its own right and in the highest sense of the terms, the Supreme may well be and is at times, referred to in the Scriptures, as the One without a second without any prejudice to the reality and subordinate existence of the finite selves and reals, which as compared with the Supreme Reality, are *nought as it were* : *Quo comparata nee pulchra sunt, nec bona sunt, nec sunt,* as St. Augustine so aptly puts it. This sentiment is heartily echoed by Madhva :

नहि मदधीनं पृथगित्येनोच्यते (*Brh.* Up. Com. iv, 4, 14) जगतो नास्तिता सैव या पराधीनता सदा (*B.T.* ix. 28, 27).

The English term "Dualism" could not express the full content and depth of meaning that Madhava would wish to be put into the term "Dvaita" as it is to be applied to his system. Even the Sanskrit term "Dvaita" is not *literally* capable of expressing more than the number of fundamental principles accepted

द्वैतस्य सत्यता स्वत एव चेत्

The details of the mutual relation of the reals and their relative metaphysical status etc., being left to be supplied by special definition and explanations :

व्याख्यानतो विशेषप्रतिपत्तिः नहि सन्देहादलक्षणम् ॥

We may therefore consider the feasibility of "Svatantra-*advitiya-brahmavada*" as an alternative designation capable of conveying directly rather than by implication and definition, the highest reach of its thought and metaphysical ideology so prominently stressed by Madhva and *Jayatirtha.* It would be seen that such a term would do justice to both the aspects of Madhva's teaching about the two aspects of reality, finite and infinite. For the term "*Advitiya*" has been interpreted by Madhva, in *chhan Up.* in terms of "absence of a peer or superior" to the Brahman conceding by implication, the eristence and reality of "lesser reals" like matter and souls, under the *aegis* of God. The first

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half of the text has been taken to emphasise the unity of Godhead by excluding internal distinctions of susbstance and attributes in Brahman in conformity with text like. नेह नानास्ति किंचन which is understood as negating certain internal distinctions (*nanatva*) in Brahman. The only internal distinctions that can be logically conceivable in Brahman are those of attributes (नानात्व) which is negated by way of significant negation. The term "Svatantra" would serve to emphasise the transcendence of the Supreme over the other reals and show how the conception of Brahman here differs from the "*Nirvisheshadvaita*" of *Shamkara*. It would also stand terminologically balanced with the designations of the other two systems "*Nirvisheshadvaita*" "*Shuddhadvaita*," and *Vishishtadvaita*. It would also lay direct emphasis on the primacy of the Supreme as the "*Para Siddhanta*" of Madhva and put the teachings about the finite reality in their proper place as constituting the "subsidiary truths" (*Apara siddhantta*.[1] The name I suggested twelve years ago, has the high pontificial approval of the late *Svami Satyadhyana Tirtha* of the Uttaradi Mutt. Its adoption might help substantially in focussing attention on the highest metaphysical ideology of the system, to a greater extent.

II. *The Contribution of Dvaita Thought to the Theory of Vedantic Interpretation.*

Much of the criticism and dissatisfaction of the modern scholars against Madhva's method of interpretation of texts (particularly monistic) rests on an inadequate grasp of the principles of textual interpretation to be applied to Vedantic texts to achieve a harmonious interpretion of conflicting texts. No *Vedantin* could afford to take any text piecemeal and give it a literal sense always and be satisfied with his job. He is essentially after "textual samanvaya" or harmonisation (*ekavakyata*). Acceptance of the need for such "*ekavakyata*" is obligatory on the *Vedanta* in its traditional form For the *Vedantin* is a believer in the fact that all the *Upanishads*, whatever their seeming diversity of views and contradictions of utterances, have but one doctrine to teach and one system to propound. (*Gatisamanyat* B. S. 1, 1.). The modern Indian or European scholar or philosopher has no belief in this '*dogma*' or '*fiction*' of the traditional Vedantin, be he an Advaitin, Dvaitin or Vishishtadvaitin. He is content to take these texts piecemeal and pick and choose among them and declare that *Yajnavalkya* was right and Svetashvatara was wrong

1 द्विविध : सत्सिद्धान्त : परापरभेदात् x x x x अनेन अपरसिद्धान्तान्तरमाह। x x xउपलक्षणं चैतत्। प्रपन्नसत्यत्वादिकमपि ग्राह्यम् (NS. 518 b)

Nānātva Gatisāmānyāt

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State Museum, LUCKNOW.

or that the Upanishadic thinkers held different and often conflicting views and that it is futile to attempt to read a single doctrine behind all their "guesses at truth." But the poor traditional *Vedantic* system-builders like *Shamkara, Ramanuja* and Madhva, have no such easy way out of a difficult situation. They hold the *Upanishads* to be a body of unified or unifiable doctrine, with but one consistent doctrine to teach. It is by applying the principle of *Ekavakyata* in the manner prescribed that they hope to find the key to the harmonisation of their thought and the resolution of all conflict. For, to them, the procedure in cases of doubt and difficulties, is clear enough : व्याख्यानतो विशेषप्रतिपत्तिर्नहि सन्देहादलक्षणम् '

The entire edifice of *Purva-Mimamsa* is built on the assumption of *Ekavakyata*". The procedure in the *"Brahma Mimamsa"* of *Badarayana* is not different either (*Gatisamanyat, Tattu Samanvayat* B. S. i, 1, 4).

Shamkara's chief merit is supposed to lie in his discovery and application of an inginious philosophical hypothesis of "higher and lower knowledge" corresponding to the noumenal and phenomenal reality and resolving all the conflict of *Bheda* — and *Abheda* Shrutis, on that basis. The modern scholar seems inclined to take this hypothesis for granted and does not propose to question it seriously. But he does not seem to have realised that the realist also for his part might have an equally good hypothesis from the standpoint of the uncontradicted and uncontradictable validity of experience which as endorsing the reality of difference between the human souls and the Brahman, and the finiteness of the individual, would compel the adoption of a more or less figurative interpretation of the identity texts. Madhva has raised many logical objections to 'pedagogic theory' of duality of standpoints based on *"Sattatraividhya"* and other assumptions of Advaita, which are yet to be answered by modern scholars. Anyway it has no exegetical sanction in the principles of interpretation recognised by the *Purva-Mimamsa* and *Vedanta Sutras.* On the contrary the procedure of "figurative interpretation adopted by the Dvaita system, is not unknown to the *Upanishads* and the *Mimamsa shastra.* Apart from this, it rests on a more ultimate and fundamental philosophical criterion of truth-determination which has been shown by Madhva to be the crowning point of a really sound and thorough-going theory of knowledge and validity, and whose acceptance is obligatory on the monist also.

This is the conception of *"Saksi"* as the criterion and guarantor of all validity of knowledge, be it perceptual, inferential or scriptural. As

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such a guarantor it is also the basic proof of *"Upajivya-Pramana"* with reference to all else. The normal and consolidated experiences of finite life are shown to be thus certified by the *Saksi* and therefore entitled to indisputable validity for ever. The identity texts in view of their obvious conflict with such validation of experience by the *Saksi* are thus forced ed as a *Sarvatantra Siddhanta.* Madhva develops this theory of *Saksi* as a ative (*gauna*) ways.

The doctrine of *Saksi* is a major contribution of Madhva to Indian epistemology. The case for it has been ably argued by him and his commentator *Jayatirtha.* They have shown that it must really be accepted as a *Sarvatantra Siddhanta. Madhva* develops this theory of *Saksi* as a corrective to the notions of *Svatah-Pramanya"* (*inherent validity*) and *Paratah-Pramanya* (external validity) developed by different schools of Indian philosophy. The limitations of tests of validity such as coherence, correspondence, and pragmatic utility, suggested by Eastern and Western thought, are obvious. It has been confessed that "as different persons require different degrees of certification for the validity of their knownledge, and because no objective or logical limit can be set to the degree of strength that is required to establish certainty, there is no way, hitherto discovered, of eliminating risks and error. It would be useful if we could ascertain the degree of strength and amount of reasoning that would be necessary to turn a mere belief into a logical certainty."[1]

It is at this stage that Madhva propounds his doctrine of *Saksi* as the terminus of all tests and processes of reasoning by which "o belief could be converted into a logical certainty"' :

न परीक्षानवस्था स्यात् साक्षिदृष्टे त्वसंशयात्
मानसे दर्शने दोषा : स्युर्न वै साक्षिदर्शने ॥

At the stage of *Saksi-Pratyaksha* we have not merely logical certainty but "intuitive certainty;" for the *Saksi* is just another name for the intuiting self, or *Atman,* itself. Of course, it is not every piece of knowledge or experience that is claimed to be validated by *Saksi.* Madhva accepts the dual nature of knowledge and experience. Ordinary sensory and mental knowledge is *Vrittijnana.* It is liable to error. But not *Saksijnana,* which is supra-mental. It is infallible. Some of our most intimate and poignant experiences of life of which none of us has any occasion to entertain the least doubt come under this.

1. D. M. Datta, *Six Ways of Knowing,* P. 356.

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इच्छा ज्ञानं सुखं दुःखं भयाभयकृपादय : ॥
साक्षिसिद्धो न कश्चिद्धि तत्र संशयवान् क्वचित् ॥ (AV. 154b, 155a).

It is also required to account for the intuitive perception of certain super-sensuous categories like time, space, the nature of the self and its attributes, the mind and its modes, all knowledge of pleasure and pain etc. The intuitive perception of the happy repose of dreamless sleep wherein the mind is admitted to be dormant, is also a proof of the presence of *Saksi*. The very foundations of all rational existence in the world would be undermined if the verdict of *saksi* as the ultimate reference and proof of all knowledge and validity were to be questioned or proved to be in the wrong even in one single instance. The entire superstructure of all religion and philosophy, science and arts, in short all intelligent and purposive activity of life, would be blown up into nothingness the moment one dares to question the incontrovertible validity of the *Saksi* or repudiate it :

भ्रमत्वमभ्रमत्वं च सर्वं वेद्यं हि साक्षिणा
सचेत् साक्षी क्वचिद्भ्रष्ट : कथं निर्णय ईयते ।
तस्मात्सर्व प्रसिद्धस्य व्यवहारस्य सिद्धये ।
साक्षी निर्दोष एवैक : सदाङ्गीकार्य एव नः । (A.V. II. 3. Pp. 67b, 68a, 70).

The metaphysical necessity for accepting such an ultimate principle of knowledge and certainty is accepted by the Advaitin too :

मानानां तात्त्विकं किंचिद्भ्रस्त्वनाश्रित्य दुर्भणा ।

आश्रित्य, साक्षित्वेन स्वीकृत्य । साक्षिणो बाधे तस्य साक्षी अन्यो वाच्य:, तस्याप्यन्य इत्यनवस्था । (*Bhamati* 1. p. 438).

But then Madhva points out that it cannot be a mere registering machine as in the Advaita. The very purpose of recognising the *Saksi* would be lost, if as in the Advaita, the great censor of *Saksi*, were to be put down as susceptible to both true and false knowledge alike : साक्षिज्ञानस्य भ्रमप्रमासाधारण्यात् (*Brahmananda*). That is why Madhva insists on keeping the *Saski* scrupulously beyond the pale of doubts and vacillation and makes it a principle of absolute infallibility. It is untouched by any breath of uncertainty. The reason is obvious : कोऽपि ह्यर्थो न निश्चेतुं शक्यते भ्रमवादिना भ्रमत्वमभ्रमत्वं च यदैवानुभवोपगम्। एकस्य भ्रमता तत्र परस्याभ्रमता कुतः (Av. II 3, p. 66) (साक्षिणोपि व्यभिचारश्चेत् आगमार्थानुमिति निर्दोषत्वावसाये च समः अत उत्तरदिवसे अनेदवाक्यस्य भेदार्थः स्यात् निर्दोषानुमायाः निर्दोषत्वं इत्यनवस्था ।
(*Jayatirtha : Pramanalakshana tika*)

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Lastly, even the validity of the so-called identity texts, must depend on the *Saksi*. It is here that the Monist is concerned. Accept the infallibility of the *Saski*, (as you must) and you have necessarily to abide by the reality of the most poignant experiences of life borne in upon you by the verdict of *Saksi*. How then, can such a Saksi nuulify his own verdict by declaring the world-experiences to be false and illusory at the dawn of monistic consciousness? It is impossible. Hence the monistic texts must be made to yield a sense consistent with the unchallengable verdict of *Saksi*, in respect of the reality of his worldly experiences of pleasure and pain which constitutes *Samsara*. Such is the consequence and repercussion of the doctrine of *Saksi*, in *Madhva* philosophy, on the question of the interpretation of "Advaita Shrutis." Because, the *Saksi*, as the *Upajivya-Pramana*, is supreme. And Advaitic texts if they are to move a proposition of identity must depend on the *Saksi* not only for their validation, but also for the very subject of the proposition of identity. The subject of the proposition is the Jiva as revealed by the *Saksi*. His nature is such as is revealed by *Saksi*. This cannot be contradicted by any text, however powerful. Because it would impugn the very foundations of *Saksi-pratyaksha*, which as has been shown above, is supreme and unquestionable. Such in brief are the reasons advanced by the Dvaita-*Vedanta*, for not accepting the Advaita Shrutis at their face-value and going in for more reasonable interpretations of them, consistent with the reality of experience. The working out of the deatils of this "*Gaunartha*" is a matter of minor detail and importance, once the principle is safely established. And after all when one remembers the peculiar style, mystic idiom and esoteric language of the *Upainshads* and their love for the enigmatic:

परीक्षाप्रिया इंव हिदेवा : प्रत्यक्षद्विष :

one will see that they cannot always be taken too literally. Validation of experience by the *Saksi*, must be *ex hypothesi*, absolute. There can be no question of its being limited to the present alone. If not, the personal conviction said to be produced by an identity-text, would have merely a limited validity for the present and would not hold good for all time and be open to a suspicion of future sublation. Moreover, the very purpose of accepting the *Saksi* as the ultimate reference of proof and validity of all knowledge would be lost if its validity is in any way limited or liable to be set aside by any other source of knowledve, be it a perception, an inference or even a *Shruti*. The Dvaita philosophy thus valiantly upholds the absolute supremacy of the *Saksi-pratyaksha* in respect of matters which are entirely and legitimately within its jurisdiction (such as the experiences of difference, of pleasure and pain etc., in this

"Gauṇārtha" Sākṣī

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world and opposes its attempted invasion by the *Shruti*. It shows that their spheres and jurisdiction differ and in matters directly open to *Saski-Pratyaksha* such as the experiences of the world, it must be accepted as *Upajivya-Pramana*. No text then, however sacred and seemingly in favour of identity of Jiva and Brahma, could thus annual the reality of the experiences of the individual validated by his *Saksi* and persuade him to accept his identity with the Universal Being and regard his erstwhile experiences as false all the while (*mithya*). The *Saksi-pramanya* being absolute by nature, cannot put up with any sort of provisional validity (*Vyavaharika-pramanya*) which is merely an euphemism for invalidity. Since the *Saksi-Pratyaksha* would thus hold its ground against all odds, the *Vedantin* must agree to a slight depreciation of the literal sense of the *Aikya-shruti* (since it cannot be rejected altogether as Apra*mana*) and take it in some secondary sense. Such a procedure has the full support of the *Purva-Mimamsa shastra*, in cases of texts like *Yajamanah prastarah*—the sacrificer is a handful of grass (*darbha*). While diminution of literal sense of an identity-text is possible, diminution of validity of *Saksi* would not be. There lies the difference. It is on such a reasoned theory of textual Interpretation in the light of the twin doctrines of validity of *Saki* and *Upajivya pramana* that the Dvaita *Vedanta* grounds its reinterpretation of Advaitic texts of the *Upanishads*, and not on mere quibbles, evasions, and *tours de force* as is often sought to be made out. The spirit of these interpretations would hold good even where one does not accept a particular splitting up of a *pada* in this or that way or accept the etymological sense of this or that expression. And it would stand so long as their ground stands unshaken. We have seen sufficiently clearly that this ground is absolutely unshakable, because it is the *Saksi* which is the very foundation of all knowledge and certitude and will and must always reign supreme as the *Upajivya-Pramana* of everything else.

Neither the *Nyaya-Vaisheshika* realists nor the school of *Ramanuja* had tried to formulate such a basic theory of validity and truth-determination, in support of the details of the respective ways of reinterpretation of monistic texts, which they attempted. It was Madhva and he alone among realisic philosophers of the Vedanta, who had the vision to realise the need for such a comprehensive theory of truth and validation and interpretational sanction for realism and discover one in the very laws of reasoning and the facts of knowledge itself pushed to its logical limit, and apply it methodically to the interpretation of the many mystic utterances of the *Shrutis* bordering on 'monism.' No genuine student of Indian philosophy

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and the Vedanta could thus afford to ignore the value of this great contribution of the Dvaita school to the problem of Vedantic interpretation.

It would not do, then, to take a narrow view of the Dualistic Interpretations of the Monistic texts, sponsored by the Dvaita *Vedanta*. Apart from the interpretational sanctions behind it, Madhva has also raised many valid objections to *Shamkara's* interpretations of these Advaitic texts, in the light of their wording, spirit and context. Under *"Tat tvamasi"* for instance, he has urged that the nine illustrations used by *Uddalaka,* are inconsistent with the supposed thesis of identity, presupposing as they do, the presence of a deep-lying and undetected difference between things, on the analogy of which, the invisible presence and controlling activity of an Immanent Supreme Being would be established in the entire universe and in the experiences of the *Atman* himself, as the true purport of the *upadeshas.* This rift in the illustrations used had been conceded by monistic works like the *Bhamati*[1] and *Advaitasiddhi.*[2] Have modern scholars who delight in dismissing Madhva's interpretation of this or that text with some patronising remarks, ever cared to study the points raised by him and tried to meet them, in all intellectual honesty and courtesy? No. Why? Because, they have already formed their judgment about the merits of Madhva's interpretation. And the system which he opposes "enjoys a great reputation in the world of philosophy." This is the snobbery of modernism, where "reputation" counts more than actual truth. But it is not philosophy,—the pursuit of truth for it own sake.

It is not as if the Advaitic interpreters themselves could afford a smooth sailing, for their own part. They too have their difficulties with the *"Bheda shrutis."* They try to get rid of them damning them with sweet praise, as constituting "lower knowledge" and hence not in conflict with the *"Abheda shrutis* which establish absolute truth. Madhva feels that no true *Vedatin* could bring himself to make any such invidious distinction between the status of *Shrutis* as true (*tattva vedaka*) and false (*atattva vedaka*) and expose them to mutual conflict. If identity were really, the truth of the matter, what is to be the fate of the numerous *Bheda shrutis* found all over the *Upanishads*? The theory of their lesser validity could hardly be flattering to a *Vedapramanyavadin.* That they are merely repetitive of what is established by worldly perception would be begging

1. *Bhamati* 1, 4, 22. 2. *Advaitasiddhi* P. 836.

Bhāmati Vedaprāmāṇyavavādin

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the question; for without the authority of the *Shrutis,* the very existence of the Brahman would remain unproved and the difference of the *Jivas* from such a Being, could not well be open to ordinary perception. If one set of *Shrutis* could be suspected, what surety is there for us that it is *not* the Advaita *Shrutis* themselves that are so? There would be serious *Upajivya pramanavirodha* in whatever way a proposition for identity is moved in *'Tat tvam Asi'*. One may predicate (1) Brahmanhood of the *Jivas* as they are given in perceptive evidence; or (2) predicate *Jivahood* of the Brahman as we know it from Scriptures; or else (3) posit an identity by making both of them the subject of the proposition उभयानुवादेनाभेदो वा विवेच: Violence to *Upajivya-Pramana* would be inescapable on any alternative. Experience shows the *Jivas* to be limited creatures differing vastly from the Supreme. The Brahman, in its turn, is established in the Scriptures as an Omniscient Being,All-Powerful etc. We are thus confronted with an insurmountable barrier to their identification. It would be opposed to the very nature of these beings as they are revealed to us by the respective proofs of their xistence. The very proof of their existence. The very proof of their existence is also the prool of their existence is also the proof of their being so endowed. Any identity pressed in the face of such difference would be clearly opposed to the basic proof (*dharmigrahapramana*) of their existence and cannot therefore be accepted.[1]

How do the modern scholars propose to get over such logical difficulties? How are they to get rid of the specific determinants on either side and grip them (the Jiva and Brahman) in an identity of essence? How is the rarefication of attribdtes on either side to be effected? By simply closing our eyes to them? Or refusing to take cognizance of them, Or because, they are totally false projections of *Avidya* and therefore mere appearances and so *non est* (*mithyabhuta*) ? None of these ways could help in the least. The true nature of things cannot be hidden or got rid of by our refusing to take note of them. There are texts which show that the attributes of the Brahman such as Omniscience are real and natural (*Svabhavika*) and not merely projected (*avidyaka*).

The Dvaita philosophy therefore advises us to avoid such *Upajivya-pramanavirodha* at all costs and try to find some other suitable explana-

1. For a full treatment of the problem of interpretation of monastic Texts in Dvaita Vedanta—See my paper in the *Bharatiya Vidya,* XIII, 1952.

(dharmigrāhakapramāṇa) (mithyābhūta)

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tions of the identity texts and propositions. As a rational system, it suggests that we take these passages in a mystic or figurative sense, short of actual identity of essence (*svarupaikya*) which would create more problems than it could hope to solve and land us in a labyrinth of difficulties. For, the moment we attribute "differences here" to *Avidya*, we are in for difficulties of the "how" and the "why" of it in respect of the self-luminous *Atman* or Brahman. The plea of "*partial*" or temporary obscuration of "*Shuddha chaitanya*" by *Avidya*, would be impossible in so far as the *Atman* is essentially "aspectless" (*nirvishesha*) :

निर्विशेषत्वादात्मनो नानधिगतो विशेषः

There can thus be no talk of "some" aspects of the Self being obscured and others "shining" freely. To assume the operation of *Avidya* to account for such partial obscuration, would again lead to the same objection:

निर्विशेषे स्वयं भाते किमज्ञानावृतं भवेत् ?

It is on account of these and other logical difficulties that Madhva prefers to reconcile the texts from a point of view which would entail the least number of such gratuitous assumptions. Such figurative identification from the point of view of "dependence" of the "lesser" on the "greater" is to be met with in the *Upanishads* themselves and conceded by *Shamkara* also

Hence, taking a rational view of things, the solution of all identity propositions between the *Jiva* and Brahman, wherever made in the *Upanishads*, should be sought on any of the following lines and from any one of the standpoints of (1) independence (2) superiority (3) identity of place or (4) views (5) similarity etc :

स्वातंत्र्ये च विशिष्टत्वे स्थानमत्यैक्ययोरपि

सादृश्ये चैक्यवाक् सम्यक् सावकाशा यथेष्टतः ।

In formulating such a final solution of the conflict of "*Bheda*" and "*Abheda*" Shrutis and of the philosophical problem it raises, Madhva has not been guilty of any violence to reason or revelation, much less to experience, or to any interpretational canons of any of the Shastras like the *Nyaya, Vyakarana, Mimamsa* or *Vedanta*. The famous dictum of the *Nyaya* philosophers : तात्पर्यात् वृत्तिः नतु वृत्तेस्तात्पर्यम् । and the very

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raison d'etre of *"Gaunarthas"* in cases like 'यजमानः प्रस्तरः' in the *Purva mimamsa* or of तन्सिद्ध जातिसारूप्यप्रशसाभूमलिङ्गसमवायाः ॥ (*Mimamsa Sutras*, i 4, 23) are sufficient pointers in favour of resorting to similar technique in solving similar interpretational difficulties in the interpretation of the *Upanishads* also. From this point of view, Madhva would be seen to be a true *Veda-Mimamsaka*, guaranteeing the full reality and validity of all consolidated experience of humanity and promising to man the highest measure of spiritual communion with the Divine, in the released state without condemning any part or aspect of normal experience as unreal, illusory and *Adhyasta*.

We have thus in Dvaita thought, a new and convincing line of harmonisation of the seeming contradictions of the Upanishadic philosophy without repudiating the value and validity of a large part of the textual heritage and without doing any violence to cherished and certified experiences of this life.

Other realistic commentators on the *Upanishads*, like *Ramanuja*, had grappled with these problems in their own way and given their own solutions. *Ramanuja's Vishishtaikya* point of view is essentially a figurative one. Madhva's solution is broad-based enough to accommodate it also and go far ahead of it in suggesting a variety of other such points of view which preserve the reality of individual experiences intact and yet bring all the *Jivas* under the pervasive love and protective control of the Supreme. It is clear from the remarks of *Vedanta Deshika* in his *Shatadushani*[1] :

जीवेश्वरैक्यश्रुतीनां निर्वाहक्रमं च 'अवस्थितेरिति काशकृत्स्नः' (B. S. I. 4, 22) इत्यसूत्रयत्। आह च मोक्षधर्मे —

अन्यश्च राजन् स परस्तथान्यः पञ्चविंशकः।
तत्स्थत्वादनुशयन्ति ह्येक एवेति साधवः ॥ (Mbh. XII. 323, 56)

that such lines of figurative interpretation of "identity" texts at issue between monism and realism, had the approval of Ramanuja tradition also, in addition to its own distinctive *"Vishishtaikya"* solution. Madhva also interprets the *sutra* in question (B. S. i, 4, 22) in the same way :
सर्वं परमात्मन्यवस्थिततमिति वक्तुं तद्वचनमिति काशकृत्स्नः ॥ in his *Brahmasutra bhashya*. This is indeed a significant example of his "Sthanaikya" or identity in virtue of co-existence and pervasion. In *Chhandogya*

1. *Shastramuktavali Series*, No. 36, P. 131.
Śatadūṣaṇī "Sthānaikya"

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Up. V, 1, 15, we have a clear instance of "identity in virtue of *dependence*", which is endorsed by *Shamkara* himself in his *Bhashya* on the *Brahmasturas.* All these must prove without any difficult that this line of figurative interpretation of monisticaly-worded texts by Madhva is not the outcome of his own fancy, but has its roots in the most ancient traditions of interpretation embedded in the *Sutras* and in the *Upanishads* themselves. This is sufficient to uphold our contention that Madhva did revive and resuscitate a very ancient line of Vaishnava theistic interpretation of the philosophy of *Vedanta* going back to the Vedic and *Upanishadic* sources

Karnatak can thus be proud of having contributed such a weighty system of philosophy as the Dvaita-*Vedanta* to Indian thought and the philosophy of the *Upanishads.* The Dvaita system has a place as much in the history of *Vedanta* as among "the *Shaiva, Shakta* and *Vashnava* theisms." And in this particular case, this contribution has been made, nutured, developing and perfaced from the beginning to the end, wholly and exclusively by the great thinkers of Karnatak. That is a standing tribute to the intellectual virility and philosophical eminence of Karnatak.

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SHRI RAMANUJA'S PHILOSOPHY OF SELF-SURRENDER —A Fresh Evaluation

M. Yamunacharya

THE catholicity of the philosophy of Ramanuja is mainly due to his doctrine of *Prapatti* or *Sharangati*. This is the way of self-surrender open to all, without distinction of sex, caste or creed. In this philosophy there is none so lowly or so lost as cannot be set on his feet in his journey towards God. The key-note of this teaching is believed to be struck by the famous verse in the 18th chapter of the *Gita* where Krishna exhorts Arjuna to abandon rites and writ duties and resort to Him alone as refuge so that he would be cleansed of all sins and become acceptable to the Lord. 1 This teaching is given as a great hope and consolation to man in affliction, confounded and distracted as he is by warring creeds, each setting forth in a clamorous way its credentials to salvage the soul of man from the wreckage of *samsara*. In the doctrine of self-surrender is a redeeming simplicity hard to beat. The only thing that it demands is that one should rid oneself of a sense of self-importance and egotism and lay oneself at the feet of God to be disposed of as He thinks fit. This is an orientation of mind and attitude to life that does not come easily to proud man. But when it does come, life becomes serene and simple, free from anxiety and care.

Sharanagati or self-surrender is said to express itself in six pulse beats of the human spirit. They are 'to follow the will of God, not to cross His purposes, to believe that He will save, to seek help from Him and Him

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1 सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।
अहं त्वा सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः ॥

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alone and to yield up one's spirit to Him in all meekness.'[2] Regarding the importance of this doctrine in the philosophy of *Ramanuja*, Prof. Hiriyanna writes : "The inclusion by Ramanuja in his doctrine of a means to salvation which is accessible to all, explains the wide popularity it has always commanded; and the social uplift of the lower classes to which it has led is of great value in the history of India."[3]

In propounding his philosophy of *Sharanagati*, Ramanuja harked back to ancient sources for inspiration. He delved into the Upanishads and discovered in them what he called *Nyasa Vidya* which lays the foundation for a religion of self-surrender. The Ramanuja school of thought maintains that this is the climax of all the *vidyas*. The fundamental difference between all the other *vidyas* and this one is that the former involves egotistic self-effort whereas the latter resigns all self-effort to the Deity. This does not mean inactivity but activity which takes the form of loving service to God (*Kainkarya rupa pravrtti*). This vidya may therefore be called the vidya of self-dedication (*atmanivedana*). In other words, it is unconditional surrender to the Lord. The *Mahanarayanopanishad* says that salvation is not to be attained through deeds or by obtaining progeny or by amassing wealth, but by surrender alone.[4] No deeds will help us for the reason that they are like a tree planted by us that is bound to bear its appropriate fruit. Hence a man who relies on his deeds must inevitably experience the consequences of his deeds which may be either painful or pleasurable. Deeds done must have their full lease of life before their fruition becomes exhaustd. This necessarily entails a series of incarnated existences. Till such exhaustion takes place there can be no salvation. Hence to effect salvation through deeds is a very tedious process of gradual emancipation (*krama mukti*) whereas salvation by renunciation or unconditional surrender to the Lord secures for us what is called immediate *mukti* (*sadyo mukti*) without the tedious process of mediate means—our deeds or Karma. In the words of Prof. Hiriyanna, "In one of its forms described as 'resignation in extreme distress' (*arta prapatti*), it is believed to bring deliverance immediately.

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2 आनूकूल्यस्य संकल्पः प्रातकूल्यस्य वर्जनम्।
रांक्षष्यतीति विश्वासः गोत्तृत्ववरणं तथा ॥
आत्मनिक्षेप कार्पण्ये षड्विधा शरणागतिः ।

3 *Prof. Hiriyanna* : Outlines of Indian Philosophy, P. 413.

4 न कर्मणा न प्रजया धनेन ।
त्यागेनके अमृतत्वमानशु. ॥
Nyāsa Vidyā Ārta prapatti

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A single moment of seriousness and sincerity is considered enough; and this also testifies, in the eyes of the *Vishishtadvaitin*, to its superiority over Bhakti which means a long and labourious process of training." 5

Rishi Shandilya is said to be the protagonist of this vidya. Shankara in commenting on the Vedanta Sutra *'vipratishedhacca'* mentions this fact.6 The *Shandilya Bhakti Sutras* naturally are redolent of this vidya.

The term *'Nyasa'* in *Nyasa Vidya* indicates putting away all effort directed by self-interest and placing the burden of salvation at the feet of the Lord (*bhara nyasa*). This is in consonance with the 'last word' (*charama shloka*) of the *Bhagavadgita "Sarvadharman parityajya.' Tyajya'* comes from *'tyaga'* which means renunciation and *'nyasa'* is the same as *'Sanyasa'* which means again laying down a burden. The *sam* in *sanyasa* lays the stress upon unconditionality of this surrender. It is a categorical and not a hypothetical surrender. There is no sort of bargain in this, no *dehi me dadami te*—'give me and I shall give you' spirit of transaction here. There is an utter absence here of what Socrates calls 'doing business with the Gods.'

This idea of unconditionality implies the idea of self-effacement, the annihilation of the 'I.' One may raise the question here: Is not the absoluteness of Nyasa Vidya dangerously proximate to the Absolutism of Advaita Vedanta where the individual is abnegated or absorbed in the Absolute? An answer to such a question is suggested by Prof. Hiriyana when he says: "Though zealously upholding the persistence of personality, Ramanuja commands the cultivation of an attitude which makes one feel and act as if that personality did not exist. He means thereby that it is not belief in a permanent self but selfishness which is the enemy of true life." 7

From this point of view then, self-surrender is the core of self-realisation. We find ourselves by totally giving ourselves up to God, and when we realize our nothingness (*akinchanya*) in His presence, we realize that we are something. The coalescence of our will with His will connoted by Prapatti is accomplished by our yielding ourselves totally to Him. The nature of this concord or communion with Him has been beautifully described by Rabindranath Tagore in his *Sadhana* thus: "In

5 Prof. Hiriyanna: Outlines of Indian Philosophy, P. 413.

6 चतुर्षु वेदेषु एवं श्रियो अलब्ध्वा शांडिल्य इदं शास्त्रं अधीतवान।

7 Prof. Hiriyanna: Outlines of Indian Philosophy, P. 413.

'Vipratiṣedhācca' Bhāra nyāsa Sādhana

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the music of the rushing stream sounds the joyful assurance, 'I shall become the sea.' It is not a vain assumption; it is true humility, for it is the truth. The river has no other alternative. On both sides of its banks it has numerous fields and forests, villages and towns; it can serve them in various ways . . . . but it can have only partial relations with these and however long it may linger among them it remains separate; it can never become a town or a forest. But it can and does become the sea." This is the *parama pada,* the highest state of our being.

The Acharyas of the Ramanuja school illustrate the attitude of mind characterised by *Sharanagati* by taking up the episode called *Vibhishana Sharanagati.* The story is a familiar one. But we are here concerned with the interpretation put upon it in the light of *Sharanagati Dharma.* Rama gives his pledge to the world through *Vibhishana* that he who lays his burden at the Lord's feet and unconditionally surrenders himself, surrenders himself to His care and custody. The *vrata* or vow or His covenant with souls who surrender is expressed thus in the *Ramayana* : "Whosoever but once in his sincerity and nakedness of heart confesses 'O Lord, I am thine,' I give him the status of no fear from any quarter. This is my vow to those who unload themselves of all their personal concern in the matter of their salvation." 8 This is the *abhaya pradana,* guarantee of freedom from fear and the Hindu iconographical art has given a permanent expression to this in the carving out of the *Vishnu* image. One of the hands of *Vishnu* with palm turned upward is called the *abhaya hasta* or the hand assuring freedom from fear to the devotee who has surrendered himself body, heart and soul to the Lord. Another hand with palm turned towards the feet is called the *varada hasta,* the hand of grace. The two are complementary to each other in the sense that the *abhaya hasta* assures protection to the one who lays himself at the feet of the Lord as directed by the *varada hasta.*

In this act of supreme self-surrender man unloads himself and the load is laid at the feet of the Lord. We lift our loads thus from upon ourselves thereby securing our freedom. Our burden is at an end and we have become free and fearless. This leads to a paradoxical situation in religious consciousness. With the load laid at the Lord's feet we put fetters on His feet or enchain Him and make Him our bondsman (*bhakta*

8 सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद् व्रतं मम ॥

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paradhina). As Rabindranath put it in his *Broken Ties*: "One comes from freedom into bondage, the other from bondage into freedom." *Yashoda* tying up the elusive Krishna to a stone pestle in symbolical of the infinite being bound over the finite by the cord of *bhakti*. 9 According to Ramanuja, *bhakti* is *jnana* or knowledge ripened into love (*bhakti rupapanna jnana*), a conception similar to Spinoza's *Amor Intellectualis Dei* or intellectual love of God.10.

Here is a divine mystery of much spiritual import. God of His own sweet and sovereign will pledges Himself for our salvation. He binds Himself for our sake and we by total surrender fetter Him further. Between God and the souls of men, there is thus a love-exchange of relationship and responsibility. In this process God steps down from His heaven to reach the abode of man and comes nearer to him than his hands or feet provided he keeps the door of his heart open and unoccupied by unworthy objectives. The only true objective of human life is ardent love for the Highest. 11 It is the true, the good and the highest end of human life. 12

The religion of *Sharanagati*, which figures in the *Shri Vaishnava* school of thought of Ramanuja, is not without its analogue in other phases of India's religion. *Shaivism, Virashaivism* particularly, speaks of the individual soul as a *Sharana* and the intimate communion between the individual soul and the Supreme Being is sought to be expressed in the language of love symbolism as beautifully rendered in the songs of *Akka Mahadevi Sharana Sati, Linga pati—Sharana* is the bride and *Shiva* is the bridegroom —is an idea with which the mysic poetry of *Virashaivism* is full. Here is the meeting-place of *Shaivism* of *Nayanars* and *Shiva Sharanas* on the one hand the Vaishnavism of Ramanuja and the *Alvars* on the other. Apart from the philosophy of both being *Vishishtadvaita*, the religion also was the religion of *Sharanagati* or self-surrender recognised to be the easiest pathway to God open to all, high or low, learned or illiterate, saint or sinner.13 The songs of *Alvars* and *Nayanars* of Tamil Nad, and the compositions of the *Haridasas* and the *vachanas* of *Shiva Sharanas* of Karnataka have all

9 उपनिषदर्थं उल्लङ्घले निबद्धम् ।

10 भवतु मम परस्मिन् शेमुषी भक्तिरूपा । (*Shri Bashya*)

11 परानुशक्तिरीश्वरे ।

12 तत्त्व, हित, पुरुषार्थ.

13 अपि चेत् सुदुराचारो भजते मामनन्यभाक् ।
साधुरेव स मतव्यः सम्यग् व्यवसितो हि सः ॥ *Bh. Gita.*

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this one refrain in them: "Surrender thyself whole and entire to God and you need do nothing else to be saved." The simplicity of this creed and its effectiveness in the lives of those who have patterned their existence after this is its greatest recommendation to the citizens of a spiritual democracy (*Ram Rajya*) as conceived by Gandhiji. *Prapatti* or self-surrender as a mental attitude has its outward expression *kainkarya* or the rendering of loving service. Self-surrender implies becoming the servitor of God and thereby the servitor of humanity. *Bhagvad Kainkarya* or loving service of God inevitably issues itself out into '*Bhagavata Kainkarya* or loving service of Humanity which belongs to Him. He who offends against humanity incurs the wrath of God (*Ishvara nigraha*), for it is tantamount to an offence done to God Himself. *Bhagavata pachara* is tantamount to *Bhagavadapachara,* to use the language of the Ramanuja school The true vaishnava, who is a *prapanna,* is neatly portrayed in the song of the true vaishnava (*Vaishnava Janato*') by Narsi Mehta, a song which was a great favourite of Gandhiji. He 'knows and feels another's woes as his own.' He is 'ever ready to serve,' 'despises no one' 'reverences every woman as his mother,' ever in tune with *Rama nama,*' 'free from greed and deceit, passion and anger.' The greatest example of the *prapatti* way of life in our time was Mahatma Gandhi.

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SHRI MADHVA'S PHILOSOPHY

M. R. Gopalacharya

IT is now considered good taste to rail against the vedic religion and a fashion to say that the philosophy of the vedas is a body of merely antiquated ideas and fossilised thoughts, of interest only to historians and antiquarians, while Western philosophy, which is a mere craze of speculation run mad, is considered to be the hall-mark of human thought; but the fact is oriental philosophy is solid wisdom which has weathered the impact of scientific advance and has stood the storms of scores of alien civilisations, while Western philosophy is yet in its swaddling clothes. The modern critic will be completely disillusioned, if he takes pains to study the brilliant works of Shankara, Ramanuja and Madhwa—which are noted for their austere intellectualism and philosophic penetration. Ever since the beginning of history Indians have taken immense delight in the building of philosophy, the highest department of human knowledge. Shri Madhwa must be considered even by those who do not agree with his views as one of the most pre-eminent of Indian Philosophers. He is an uncompromising pluralist, a thorough theist and a radical realist. He crystallises the wisdom of scriptural texts into an outstandingly systematic philosophy. His philosophy presents the appearance of an architectonic structure based on a definite plan. The Vedic philosophy which is falsely considered to be dry bones and debris of a by-gone age is revivified by him so that every part of it appears full of life and, therefore, capable of infusing life into all those who study it with interest. He proves that it is far from being a formless agglomeration of undefined ideas and unrefined theories. He is of firm opinion that vedic knowledge would remain woefully imperfect and faulty and would fail to reach its final end if the meaning of the vedas is not rationally explained, discussed and defended, in the light of the right canons of interpretation.

If we examine all the parts of his philosophy dispassionately, we cannot resist the conclusion that it is an intellectual achievement of the highest order. He employs the most subtle dialectic, the most appropriate analogies, the most persuasive arguments to prove the point at issue.

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It cannot be gainsaid that many critics have failed to appreciate the real worth of Madhwa's philosophy. The reason is not far to seek. The intellectual apparatus of modern critics is not well armed with the knowledge of the special terminology that Madhwa employs. Modern students, taking alarm at his scholastic technique, put him out of mind and expunge his philosophy from the educational curriculum. Yet the fact remains that no science can dispense with the specific terminology. Every art has it; every sport develops it; no industry can do without it; the commercial literature has even more arid and artificial vocabulary.

Another reason is that Madhwa's philosophy is tough and goes above the heads of many of us, as all his works are profusely interspersed with logical subtleties. It is readily admitted that it cannot fitly be an engaging topic of light table talk nor can it be an idle armchair speculation for post-dinner recreation.

The third reason is that Madhwa expresses his ideas in terse, pithy and pregnant sentences. Though the style is simple and sober, the words move very slowly under the tremendous weight of thought. He is too much in earnest with philosophy to lose himself in a haze of beautiful words and roseate phrases. He sparingly uses poetic metaphors, as these, in his opinion, are poor substitutes for rational explanations. Though he is a master-artist in words, as he occasionally shows himself to be, he cares very little for the ornaments and beauties of style. It appears that he deliberately excludes them from his works. What he is more intent upon is the meaning, the truth which the words express. Especially when he is in grips with the central problems of philosophy, the literary graces are ruthlessly made to recede into the background. There is nothing but close reasoning – hard and laborious and scathing criticism impartial and unsparing. His style is free from even the slightest affectation and the faintest vanity. Though there is no laboured artifice striving for elegance, some of his verses soar with impassioned eloquence, some are deeply loaded with exalted emotions. They possess a felicity difficult to define, an individual charm which directly emanates from the depth of his soul. They are highly characterised by the spirited forcefulness of presentation. He is right, for, as the style grows more ornamental, the philosophical substance becomes more thin and meagre. It is, therefore, that no part of his work is unneeded, unmethodical and inchoate.

The fourth reason of the non-recognition of Madhwa by modern university students and professors is that his works have not been rendered into any of the important contemporary languages.

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The fifth reason is that his works abound in abundant references to the numerous recensions of the Vedas and to the Puranas, many of which can be traced only with great patience and laborious care.

I am painfully aware that I cannot reduce the huge corpus of Madhwa's philosophy to the compass of a small article, without sacrificing clarity, lucidity and exhaustiveness. It is plainly impossible to reproduce the depth or wealth of the subtle dialectic to be found in his profound treatises written for specialists. Because of these limitations the article is bound to remain very elementary in character.

The Place of Logic in his metaphysics: Logic is a propaedeutic to philosophy. The intellect must be sufficiently sharpened to grasp the truth, extremely abstract in character. Logic is as necessary to philosophy as anatomy to surgery. It is the veritable tool of philosophy. A man who is ambitious of launching on the vast studies of Vedantic philosophies must know to handle this tool and manipulate it masterfully. Therefore Madhwa has written separate monographs on different parts of logic to introduce the interested student to the main thesis of his philosophy.

His meticulous regard for facts of life: Madhwa advocates a religious regard for facts. He thinks it a sin to theorise apriori out of one's own head. He asks all seekers of truth to abjure presumptive reasoning, which is, in his opinion, either intellectual indolence or insolence. 'शुस्क तर्कं तु वर्जयेत्' A student of philosophy should have close observation of facts, physical and psychical. He should square his theories with facts and should never press them to fall in line with his theories. Madhwa does not depreciate the knowledge of the world or scientific knowledge and would never call it valueless. इदं चावांतरमे क्मेदमिन्नस्य जगतो विज्ञानपपेक्षत इति जगदपि तथावगंतव्यम् ।

What disgusts him most is the contempt that some philosophers pour upon the world of sense. In Madhwa's idea the universe is radically real, superbly beautiful, systematically ordered and highly harmonious. To find beauty, order and harmony and to know the Supreme Being who is responsible for the creation of His universe is the great task to which a philosopher should address himself. Every faculty of man has its place and its function and the due performance of it is a spiritual virtue of a high order. The world of sense is not a trap set up by the Supreme Designer to deceive the human beings. True virtue does not necessarily consist in flying away from this world of sense, retiring from

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the affairs of the world into a sequestered place to get the calm of the philosophic contemplation, nor is contemplation an ivory-tower escapism from the hurly-burly of active life.

The transcendental good is the object of his philosophy: The object of every great philosophy is the absolute good of man. Some particular human good constitutes the end and aim of other sciences, e.g., the health, of medical science. The sovereign good of human beings is sought with solicitude only by philosophy – the science of sciences. Madhwa stresses once and again that the Vedantic philosophy seeks to procure man's summum bonum and treats of all those things, which are indispensable and unfailing conditions of its attainment. The sovereign good of every human being, he says, is the soul's deliverance from the clutches of "Avidya". Right knowledge alone would free the soul from the thraldom of "Avidya".

Reliable sources of right knowledge: Right knowledge is obtained only through right and reliable sources. The Scriptual texts – the Vedas and the Shastras – the reason and perceptual experience are the only sources of valid knowledge. The knowledge of the things and maxims of the sensible world can be gained to a great extent by means of perceptual experience and reasoning process. The knowledge of supersensible ultimate realities are beyond the scope of perception and ratiocination. Revelation alone can throw a flood of light on the definite nature of these ultimate realities in determinate terms; but this revelation can be well understood only by the application of right reasoning. Though he stresses the utter impotence of reason, unassisted by revelational guidance to reach the final truth, still he is of opinion that the philosophy of the Vedas cannot be understood without the help of reason. यस्तर्केणानुसंधत्ते स धर्मं वेद नेतरः ।

The respective and the variant jurisdictions of the three Pramanas: The world of sense is a field where perception has its last say, and the supersensuous world of ultimate things is the domain where the word of revelation is final. Reason delivers its judgment either on the strength of revelations, or on the strength of facts, established by sense experience. Madhwa, does not accept any fact without analysis or any concept without criticism or any interpretation of the scriptures without bringing his razor-sharp reasoning to bear upon it. He asks us to have faith in reason strengthened by evidence. If reason leads us sometimes into darkness, he says, man should not scuttle back in fright. He should have patience to advance, to plod on in his lucubrations, till the light is visible.

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Reason has a right upon us, as we are all rational beings. Its claims can be ignored only at the cost of knowledge. Madhwa advises us to strain our reason to its utmost, to go into the highways and by-ways of all departments of life in search of wisdom. In fact, no sane man would part, for any price whatever, with the right to follow the dictates of his considerate reason, whithersoever it may lead him. If religion is not rationally understood, worst of crimes are committed in fancied obedience to wrongly understood scriptures.

The central thesis of Madhwa's philosophy is Vishnu—(the word Vishnu means Perfect Being). He is the Supreme God—the overlord of the universe. The Perfect Reality is the Sovereign truth, the coping-stone of his entire metaphysical edifice. All the Vedic names denote Him and eulogise Him and His highest excellences. Therefore He is known by all names. He is conceived to be the inexhaustible store-house of all supernatural excellences, i.e., the home of all good values. God is the one primal and final fact, the absolute prius of all existence. He is the ultimate ground of Himself and the entire universe. He is responsible for all the cosmic determinations – severally and collectively. He is full of the milk of kindness, but it is seasoned with the stern stuff of justice and equity which does not allow the kindness to degenerate into mawkish sentimentalism. God alone, on account of His perfectness, can harmoniously combine these hostile virtues and integrate them into a harmonious and transcendental personality. God pervades all the universe that He has created. He suffuses and infuses every atom of it and infinitely transcends the whole of it, i.e., He is both immanent and transcendant. He has all forms, all shapes, but all of them are unborn, undying, supernatural and super-excellent. In fine, His infinite glories beggar all description. God's existence is a necessary truth. His existence is imposed with absolute necessity on human reason. It is the fundamental and foundational truth that is known with certitude by every human being of normal understanding. It can be denied by only denying reason itself. The history of philosophy has proved only too plainly that we have to make a choice only between the Perfect God or radical irrationality.

Difference is rooted in all existent things: The first fact that is deducible from His Perfection is that He is absolutely and essentially distinct from the inanimate world of matter and animate world of living souls, jointly and severally. Arguments without end are adduced and worked out with laborious care and astounding adroitness to establish that *Chit* the soul, *Achit*, the matter, and *Ishvara*, the Perfect, are radically different from one another – all of them equally real.

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Prakriti : Prakriti – the Primordial Matter is the stuff, out of which God creates this material universe and all material things. God is the efficient cause of the universe – निमित्तकारण, Prakriti – the material cause – उपादानकारण. Prakriti is sundered into three constituents, viz., *Sat Rajas* and *Tamas*. *Sattva* brings goodness, calmness and light; *Rajas* produces vanity, activity and cupudity, and *Tamas* brings about inaction, commotion and stupefaction. This Prakriti stretches out infinitely through all space.

The individual self.: The existence of the individual self is the fact of facts evident to all living souls prior to any discursive or decisive activity of the mind. Even the man who denies its existence does it by establishing it beyond doubt and dispute. In proporation the materialist discredits the intelligent soul, he discredits his own arguments; to the extent he proves his point, he proves his philosophy to his own cost. The endownments of human nature are intellection, volition and conation; and to develop these to their full capacities is to rise to the full stature of manhood. The souls are of the atomic size. Their essential nature is to know. The individual souls are divided into three categories, viz., shining souls (*Sativakas*), pining souls (*Rajasas*) and whining souls (*Tamasas*) and the souls of each class are infinitely graded in degree of spiritual abilities, as they happen to be graded in degrees of physical abilities.

The individual soul can NEVER become identical with God; – at best he will reach a status similar to that of God in that he will be free from the cycle of births and deaths. Even in the final state of redemption, the liberated souls are infinitely graded in their spiritual bliss. Still every *Jiva* gets whatever he wants. He is free from moral turpitude. He rejoices to see his spiritual superiors and comrades. All live in full amity and comity. The measure of happiness is determined in consonance with the intension and extension of spiritual service. God was perfect, is perfect, and will ever remain perfect. The individual soul was never perfect, is still imperfect, and will ever remain imperfect. Still neither is thinkable without the other. The perfect God is unthinkable without the imperfect universe and the imperfect world of souls. The idea of the perfect God (*Paramatma*) having no *Jivatmas* to rule is as absurd an abstraction as the idea of a king having no subjects to rule. We honestly know ourselves to be imperfect and our imperfect selves are unthinkable, except as standing out against the back-ground of the perfect One.

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Madhwa employs his heavy artillery to explode atheism, monism, pantheism, and other hostile theories and at the same time proves that the arguments of the opponents sound fierce and formidable, but they are blank cartridge. It should be kindly noted that Madhwa conducts his logical or methaphysical contests with a remarkable balance of mind in the sportsmanlike spirit of the best swordsman. He fights for truth. There is the least attempt at the personal vilification of the opponent. He shows at length that these theories do not have a scrap of evidence and that they rest entirely upon faulty arguments and misinterpreted vedic texts. The so-called school of logic that claims itself to be rationalistic is shown to be irrationalistic in the extreme. The principle of "Unity in diversity" is true in the case of Madhwa, in the sense that the Supreme Thing controls the vast multiplicity of things that are widely different from one another, just as one thread of the necklace controls numerous pearls. सूत्रे मणिगणा इव. Therefore Madhwa tries to bring everything under the aegis of this Supreme Principle.

निर्गुणब्रह्मवाद – Madhwa has no sympathy with "Nirguna Brahman". He demolishes the theory of निर्गुणब्रह्मवाद and he discusses all logical possibilities and disproves them. He admits that *Brahma* is *Nirguna* in the sense that He transcends the three *Gunas* of *Prakriti* not in the sense that He is characterless absolute. The Nirguna Brahman is conceived by the monist to be featureless, characterless, utterly inactive, apparently incapable of any description. It is devoid of all ethical content. Madhwa says this principle can excite neither affection nor aversion. It neither attracts nor repels. It is set forth as a trinity of negations – negation of non-existence, negation of ignorance, and negation of misery. Still strict warning is given by the monist that it is not positively existent and that it does not have positive happiness and knowledge. So Bramha is a non-entity, described in circumlocutive language. He takes no share in the thoughts and feelings of His creation. Therefore we cannot devoutly worship the Divine Being which is no more than an abstraction denuded of every vestige of personality. निगुणब्रह्मवाद – the theory of Absolutism – holding that the Supreme is Absolute, one without a second, tries to prove that everything except it, is a mental construction, a figment of imagination, a mere appearance. Madhwa says that, strangely enough, मायावाद attempts to solve the problem by denying the very existance of the problem. The world of sense can never be a mental construction. That it is a real existence and not a fictitious abstraction can be proved by sound common

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sense, inferrential knowledge, perceptual experience and scriptural authority. We cannot rise strengthened and ennobled when we emerge from our prayer to Him. For we want our God to be at least what we ideally wish to be. It can be said with an approximation to truth that God is the most exquisite expression of the loftiest aspirations of the greatest human beings in their sublimest moods, i.e., He is goodness, power, at the loftiest point to which the greatest of all human beings of all times can ever aspire to project himself.

Conception of a higher world : Madhwa shows that there is a higher world which is in sharp contrast with this world of sense and infinitely superior to it in every respect. He unites this present life to a supernatural world and raises mankind above the level of natural limitations. He brings out with great clearness the disparity between this world of fluctuating values and the other world of eternal values. Madhwa gives a glowing and colourful description of the supramundane state of existence.

Madhwa's problem of life : Man is busy engaged in the frantic pursuit of pleasure, but never finds it. All his attempts bear comparison to those of the blind man throwing buckets into the empty well. All the desirable goods of this world cannot afford to bring us happiness separately or jointly. Man does not find peace in the race for fame which only maims us spiritually. Wealth does not give him the required happiness. Its pursuit, however furious, is bound to meet with an appalling failure. We feel we are in possession of it, but it slips like quicksilver from our grasping fingers.

Madhwa's solutions for the ills of life : The spiritual repose—the richest reward — awaits only the God-conscious soul who can commune with God under the sacred labernum of His over-spreading love. Religious consciousness alone is the martix of perpetual mental peace. It alone produces healthier human nature. The religious man has an inner equilibrium and a spiritual stability that is proof against confusion and disaster. External safeguards will not bring the much-needed, the long-awaited peace of mind. Man must be arched and buttressed from within. The fortress of his heart must be garrisoned with the presence of the Lord.

An irreligious man, miles away from the citadel of peace, is harassed by harrowing doubts and corroded by all manner of cares. The very

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things upon which he relied to regain his spiritual peace have rebelled against him and have been found to be most incompetent to lead him to his destination.

Peace of mind is not to be bought in bottles, nor can it be applied like a cosmetic to the surface of the skin. Material comforts are occasional opiates. They lull us to momentary and fictitious repose, only to rob us of our spiritual awareness. Only genuine religion brings with it a rekindling of noble thought and a regeneration of the whole inner soul. It drives away the depression that weighs down upon the soul.

Religion defined : Religion is not an external profession of faith but a deep internal conviction of the existence of all-powerful God and the assiduous intelligent application of faith to every detail of daily life. It should be noted that Madhwa's religion is closely bound up with lofty morality. Religion, besides bringing peace to all individuals, also brings happiness and security to the society and holds it in unbreakable unity.

Spiritual programme as chalked out by Madhwa : Madhwa gives us a programme of purification. Man should take care to look to the balance sheet of his sins of commissions and omissions which happen to be endless. It is true that the profound basic drives of man cannot be uprooted, but they can be very well sublimated. Self-introspection is the best solvent of all sins. The mind of man is the most unflattering glass where man can see himself in his native spiritual colours. Self-introspection conducted for a long time will lead to self-recognition, without which crying for peace is as foolish as crying for the moon. So it is most essential that man visits the hidden chambers of his heart every day and take stock of his valuables. *"Dhyana"* meditation is the only meeting ground where the finite and the infinite can move and shake hands in great amity. Sin clouds the conscience and blurs the clear vision of truth. When the *jiva* is closeted with *Paramatma* in the secret chamber of his heart, sinful ideas and egoistic impulses are not allowed to intrude. Man, left to himself, knows the joy of meditation. He knows, by contrast, what havoc sin and egoism have wrought and, subsequently, he resists every evil thought that was usually clogging the current of his life and arresting his spiritual career. He now comes to learn that the good thoughts are the divine food of his soul and that they are sweeter than even nectar. He understands that the individual soul should always

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be in close contact with God. Henceforward he would never rebel and chafe against the cosmic order and the rule of the Supreme.

The path of love – Bhaktiyoga : Meditation implants devotion in God which turns all suffering into good account. Devotional fervour dispels tremulous morbid anguish and the deadening disquietude of the soul. This devotion is not merely the lyric outburst of passionate feeling for God. It is an over-all change that takes place in the very depths of the soul that brings about a radical transformation in his outlook. This devotion, which is to be equated with deep love, lightens the load of our responsibilities and strengthens our hopes in terrible calamities, without which the man would have fainted and fallen. At the touch of love, the flickering flame of the soul begins to glow with increased energy and radiance. The devout man opens himself to the influence of God so that his deepest desires are fulfilled. This man, though he lives in this world physically, moves in the higher plane of consciousness. The following excerpt from "The varieties of Religious Experience" by William James will reinforce the impression on the reader's mind: "Man can learn to transcend these limitations of finite thought and draw power and wisdom at will – .The divine presence is known through experience. The turning to a higher plane is a distinct act of consciousness. It is not a vague, twilight or semi-conscious experience –. It is not due to self-hypnotisation. It is a perfectly calm, sane, sound, rational, common sense shifting of consciousness from the phenomena of sense-perception to the phenomena of seership, from the thought of self to a distinctly higher realm –. For example, if the lower self be nervous, anxious, tense, one can, in a few moments, compel it to be calm. This is not done by a word simply. Again, I say, it is not hypnotism. It is by the exercise of power. One feels the spirit of peace as definitely as heat is perceived on a hot summer day. The power can be as surely used as the sun's rays can be focussed and made to do work, to set fire to wood." (Page 506) This undoubtedly proves that, when the individual soul opens itself out into the luminous awareness of the loving God, it enters into a land of radiant joy and overflowing love, when it feels the rhythmic throb of God. During devotional consciousness, there is a tide of pure emotion that stimulates thought without dimming its clearness. Devotion is the crowning fruition of spiritual career. Without it the profoundest scholar would have only a frozen personality. Mere erudition is too cold to melt the icy-block of his self into an outflowing personality.

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Sinful thoughts and their methodical repression: The spiritual novice would find it very difficult to resist the onrush of evil thoughts and therefore, he should take special care to choke it down as soon as it is born and before it gains strength. The stern repression of sensual thoughts and animal impulses repeated for a long time is the most recommended mechanism which alone can mute and sink the horrid voice of sin that lashes the soul of man in season and out of season. Thus, man learns to keep the impulses and thoughts under judicious control. It cannot be denied that to control the mind is a tremendous struggle, which requires continuous efforts and makes a demand on the reserve of all our patience, as it goes utterly against the grain to resist the oncoming tide of passions. From this we know that a body of dogmatic assertions bruited about from mouth to mouth does not constitute a religion. Religion is the conquest of the turbulent mind. Some advocate the total eradication of primitive impulses. Madhwa says that it is not only impossible, but really undesirable and fatally harmful. His course of self-discipline purges the mind of undesirable elements and creates a magnetic field of serenity round about the soul.

God in response to our meditation manifests himself: By virtue of the clean conscience and transparent translucent mind, man gets the first-hand knowledge of God, i.e., the exhilarating vision of God. Now he is face to face with his Father. All his doubts are set at rest. The strong chains that bind him to Prakriti are broken. The hold of Karmas over him gets loosened, all is light, all is sweet, everything is a living temple of God, the whole universe is a vast sanctuary and his heart the sanctum-sanctorum. Now, at the mere utterance of His name, his heart throbs, blood leaps in his veins and colonies of living cells of his body vibrate with the flush of radiant joy.

The stage of Para bhakti (singular devotion) subsequent to Aparoksha-Jnana (vision): The Bhakta loves God as the be-all and end-all of his life. The life of a Bhakta is the life of love. To live is for him to love. This love is not a means. It is its own end. It should be noted that the Bhaktiyoga of Madhwacharya is not undisciplined and unemlightened emotionalism and his *Jnanayoga* is not mere intellectualism unsweetened and unsanctified by love. Some, contemptuous of emotion, worship at the temple of abstract reason; some fly away from reason to sit at the sanctuary of emotion. Madhwa sweetly harmonises these heterogenous elements into an integral philosophy. The pedant does not know the

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value of Bhakti, as his vision is blinded by dazzling light of learning. He is like a fisherman ever busy with his net but never fishing. The emotional man is easily moved from his position and tossed like a tumbrel on a boistrous sea. A man who is governed by mere emotions is governed by the irrational parts of his soul. Therefore Bhakti and Jnana must be combined. The combination heightens Bhakti and Jnana into a "Yoga". To uproot emotions is injurious; to allow them to run riot is sinful; to unify the trained emotions and pruned feelings with sound knowledge is the golden mean between the two extremes. If the student searches the history of the past, studies the conditions of the present, and gazes into the maze of the future, he will know the eternal truth that love leavens and lightens learning and learning illuminates and leads love. This is the final truth. So the *Jnana-yogi* of Madhwa is a *Bhakti-yogi* and the *Bhaktiyogi* is necessarily a *Jnanayogi*. He is in the very nature of things a *Karmayogi* too.

Karma : (*Karmic Theory*) Man, in order to develop his personality fully, must do the Karmas. The karma keeps him active, makes him smart and alert. When man seriously does his karma, he is all attention. Attention, when it is repeatedly cultivated is strengthened into concentration. Many read and only few put what they read into practice. An ounce of practice is worth a ton of unapplied knowledge. Man's philosophy always runs far ahead of his practice. If practice does not keep pace with his philosophy, man will fall down. Karma maintains the whole universe in full energy and swing. According to Madhwa, to do is to live. One who is not busy doing his duties has no right to exist. To do our duties disinterestedly and to dedicate them devoutly to God, is the very perfection of duties. A *Sadhaka* should voluntarily throw himself into the rush of work and endeavour to do it as best and as vigorously as he can. He gets immense pleasure in being passionately devoted to duty, rather than getting his desires fulfilled. The unending series of his sacred acts converges towards only one end – the service of the Divine. Secondly, he consecrates all that he has and all that he is to his God. He consciously subordinates his active life to the life of the whole universe and recognises himself as merely a cog in the great and grand wheel. He truly believes that the world process is a rationally ordered development towards one grand and rational end. Life is not a tale told by an idiot – full of sound and fury signifying nothing There is a grand purpose and all of us are advancing towards a great goal and every act of the soul

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Sādhaka

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is calculated to fulfil that purpose and to take him nearer to the goal. The conflict between duty and desire is as old as humanity and the *Sadhaka* always worships duty at the cost of desire. The truly dutiful man represents the realisation of high ideal. He alone can preach the gospel of the Vedas and the Gita. Man is born by pressure of Karmas, he lives and grows by virtue of Karmas. Karma is his perpetual appendage. It is a shadow that keeps him eternal company. No one can step out of his own shadow. The sum-total of our previous Karmas is what is known as "Daiva". Madhwa says Daiva gives direction to the soul's movement in this birth, but then he is not a fatalist or a pedestinarian. He proclaims that the course of the fatal flood of events is finally determined by the force of the current of the divine will, the strength of individual exertion and the pressure of environments. While we do Karmas we do encounter difficulties but to overcome difficulties is to experience the highest delight of life. Madhwa pays more importance to goodness governed by principles. The philosophic virtue, righteousness or right action proceeding from comprehension of true values, is the only true virtue. He staunchly advocates that in normal circumstances, karma must be done in accordance with one's own Varna and Ashrama. Man is said to rise to his full spiritual stature when he is able to fling defiance into the face of formidable ills with a brave heart and unconquerable will. The greatest men of the world are "Karma-Veeras",—the toughest swimmers in the boisterous sea of bitterest sorrows. Only he who laughs at all tragedies while engaged in his duty can stride across matter (Prakriti) that faces him like a mountain. The *sadhaka* will only too gladly accept the heaviest responsibilities without anticipating the least provision of personal comforts. Life is a serious duty—a heavy responsibility. It is wrong to conceive it as a "merry-go-round." Therefore Madhwacharya delivers this sententious message to the suffering humanity—"Do or Die". Karma is a drudgery to him who does not have love for action and faith in Him for whom he is acting. Faith sweetens our action. Love lightens it. Enlightenment creates deep interest in it. The three together inspire us ever to higher things. Proper intelligent activity done with faith in God and love for duty enriches considerably the contents of the soul. The *Sadhaka* sees God in his duty and, therefore, work with him becomes worship. In mysterious ways, moral order is established and the chaotic confusion of his heart is ended. The turbulent mind of a Karmi gets chastened, becomes marvellously mild, and easily manageable. Such a mind mirrors the glories of the Lord in their proper perspective. It is through the clean mind that God reveals Himself to us and in us. Only the Karmi can be in functional relation with

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God and the world. Both the *Sadhaka and Siddha* do the karmas. The *Sadhaka* performs Karma for the purification of his mind but the *Siddha does* it for *Lokasangraha.* Madhwa advocates *Jnanottarakarmavada* and gives numerous strong reasons to justify it.

The spiritual worth of every Jiva is its inalienable possession: Every soul, being unborn as it is, must have its intrinsic worth, which is its inalienable property. It is called the *Anadiyogyata.* It has roots in the immemorial past, it is operative in the running present, and points to the infinitely distant future. The full evolution of the individual worth of a *Jiva* is his real emancipation. There are as many individualities as there are individuals and each individual differs from another individual in point of spiritual worth, though all of them are basically similar as sentient souls. That is why the same religion moves different people in different ways in varied measures.

The problem of misery: Misery is not absolutely final in the life of a *Sadhaka;* it only ministers to ulterior good. As the adage goes – "The bitter makes the cocktail better". The existence of sorrow in the universe is only instrumental to the perfection of good. In this there is some truth in saying that the first lesson of history is that sorrow is good," that is, instrumental to good. Besides, it is provisional and will be replaced in proper time, by proportionately greater pleasure. The sorrows of the world are the greatest educators. They chasten our souls so that we open ourselves to God's influence. Madhwa does not father the evil upon the shoulders of God, because man himself is quite capable of every manner of wickedness. God creates all things for our good. Man handles them roughly and misuses them much against his well being; hence all misery comes into being but even this misery of our making heightens the value of happiness. Sorrow remembered sweetens the present joy. A man who has not passed through stress and sorrow will not share the sweets of life to the same extent as one who has experienced sorrow. Sorrow stimulates the soul to activity. It is only the sad man that works like a steam engine, while the glad man idles away his time. Man's mind is over-grown with weeds of evil thoughts. God removes them by means of sorrow, which he conveniently uses as his scythe. Some deny the existence of God, because sorrows come in a battalion to a Godlyman. Madhwa says that God sends sorrows to those whom he wants to strengthen in character and whom He wants to accommodate in the magnificent mansion of His supraterrestrial regions. Affliction teaches us to pry into ourselves, to know ourselves, to love God and be loved by Him. No book that has ever been written can impart

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this wisdom to us. The flame of spiritual fire that lies smouldering in good days kindles up, beams and blazes at the touch of sorrow. This is how afflictions are virtually celestial benedictions in dark disguise. Sweet are the uses of adversity. The highlands of affliction are noted for producing the bravest and most stalwart soldiers.

Good shines and musters all its strength only when it is in war with evil. We can retrench most of our evils or wipe them out totally and finally if we so desire and make a grim determination to carry out the desire. It is only the weak mind that works out and multiplies its own misery. For a Seer there is no misery in the world greater than the one that the man does not have the boldness to face what he fears to be misery. So man is responsible for the existence of his woes. His woes are wrought by want of his thought as well as by want of his heart.

Conclusion: Madhwa proclaims to the world with a ring of certainty that the Vedic religion is the whole of religion. It is the "Alpha and Omega" of wisdom. No other religion can amend or supersede it, much less can excel it. It is not the ephemera of fad or fashion; it is hoary with antiquity; its dynamic strength has been tested through ages. It has shaped the destinies of innumerable millions. The force of Vedic religion consists in the pledge of its success. It is not speculation and humanity is sick of it; humanity longs for action and we find in the Vedas the philosophy of action in its very perfection. No one condemns the good act, but few offer to do it. No one approves the evil act, but all repeatedly do it. Our moral machinery is magnificent, but it is not moving. The mission of Madhwa is to train us to move and manage this missionary. That is his signal service. For this any impartial man must give the meed of praise that he so richly merits. Madhwa does not evolve his philosophy as an intellectual conception, but he exhibits it as an actual state of life, as the virtual realisation of the ideal. His philosophy is not a paper scheme; it is verily the implementation of a grand plan. Every moment of his life Madhwa lived it and lived for it long before he put it on paper. He declares to the world with the voice of the clarion-trumpet that the Vedic religion is the very fulfilment of the loftiest aspirations of human life. The driving force of all religion is the deep and undeflecting desire to be religious. If we have it, God is our neighbour and the high heaven is only next door to us which can be reached the very next moment. On the contrary, an irreligious man cuts himself off from the vitalising influence of God, goads himself into madness, tears himself

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into shreds and eats his own substance. Let us stand corrected and learn anew that humanity is in distress and that human civilisation runs the risk of being ship-wrecked on the rock of superstitious un-belief and that all nations of the world are on the borderland of the break-up of their mental balance, only because we wantonly and flippantly drifted away from the high roads of religion.

Let all those that are beggars at wisdom's door engrave upon their heart the teaching of Madhwa with all alacrity. Let us with renewed energy learn and live upto our philosophy before we make bold to invite the other peoples of the world to learn at our feet. Let us possess the wealth of philosophical wisdom in plentitude before we throw an open challenge in the ringing and memorable words of Manu, our ancient law giver.

ऐकदेशप्रसूतस्य सकाशादग्रजन्मनः ।
स्वं स्वं चरित्रं शिक्षेरन् पृथिव्यां सर्वमानवाः ॥

(Ch. 2, Verse 20.)

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SHANKARA, ADVAITA PHILOSOPHY

And

KARNATAK

N. R. Kulkarni

GREAT men are the gift of God to humanity. But for them, the struggling mass of humanity would be nowhere. The *Bhagavad Gita* recognises this fact when it lays down in the oft-repeated verse :— '(Whenever unrighteousness is on the ascendant and righteousness on the decendant, I (God) make myself manifest (in this world)." Great men therefore are partial manifestations of God; they are God Himself in human form; they come to purge society of its evils and make it healthy; they set noble ideals of conduct and character before their compatriots and induce them to try to live up to those patterns.

It follows that great men are born in extraordinary times. The social milieu in the midst of which they are born demands very heavy sacrifices from them for which they are ready and in that readiness their greatness consists. They come, in the words of the Bible, to fulfil and not to destroy. Their creative activity is meant to usher in an ideal pattern of society where every individual can realise and fulfil himself. They have got Utopian standards which they want to establish here on earth. The balance of social harmony they find, is greatly disturbed; and they want to re-establish it. The cultural and intellectual activities of society are in a state of chaos, and they want to remove chaos and establish order.

It is no easy job for the great to make men of their times conscious of defects and make them accept the remedies that are prescribed and offered; the bitter pills of great men cannot be easily swallowed by common people. Great men, therefore, have had to face opposition, enmity, trouble and evil of every kind. Still, out of compassion, they have to

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forgive all the evil that is done to them and think and strive for the good of society. They are men of insight who have to return to the cave to serve the unfortunate, ignorant and naughty denizens of the dark place. Some of the great men give up their everything in the grim struggle and become martyrs. And their very martyrdom becomes a beacon light and eye-opener to society. By their sufferings the great men kindle the torch of enlightenment and sweet reasonableness in the hearts of men. Physically they may be killed, but their spirit becomes immortal and overwhelms many succeeding generations of men. Socrates of ancient Greece and Gandhiji of modern India may be cited as the typical examples of this kind. They struggled not only for the small society or country in which they were born, but stood for the whole of humanity.

Shankara, with whose name the Advaita Philosophy is rightly associated, was a great man of this type. It is probable that he himself did not originate or found what has been called the Advaita system of philosophy. But that it was his remarkable genius that systematised and popularised it, is beyond doubt. As our Prime Minister puts it, the influence of Shankara's rich mind and great personality is "very evident" even today. "It is his philosophy, which represents the philosophical outlook of Hindusim today," and yet, it must be remembered, he, unlike religious leaders who usually appeal to the feelings and emotions of the masses for their success, made an "appeal to the mind and the intellect of men." It was by his powerful intellect that he caught the imagination of his countrymen and made his "impress on millions of people and on history." *

Shankara was one of the great philosophers that the world has seen; but he was not merely a philosopher. His personality had many other facets which, however, are generally ignored and neglected. The dazzling brilliance of his bold metaphysical speculation has blinded the eyes even of his most fervent devotees to the other aspects of his mind and activity. It is a pity that this should have happened and that he should be unjustifiably denounced as a dreamer, an acosmist, and a mere *Mayavadin* who had no sympathy for the sufferings of the people in this World. This is an irritating and erroneous conception wrongly allowed to be developed by his followers and actively canvassed by his detractors. An impartial estimate of the life and activities of this teacher is bound to dispel this misconception.

* The Discovery of India, Pp. 214-216; Glimpses of World History, P. 128.

Māyāvādin

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Pandit Nehru, who cannot be said to be partial to Shankara, characterises him as a "man of amazing energy and vast activity." He points out that "in a brief life of thirty-two years he did the work of many long lives," and "played a more vital part in India's life than all the kings and Emperors". In another place he says "Shankara was no escapist retiring into his shell or into a corner of the forest, seeking his own individual perfection and oblivious of what happened to others."

Shankara's greatness can be properly evaluated only against the historical background of the most extraordinary times in which he was born. It is now generally agreed that he was born in 788 A.D. gave up his body in 820 A.D. History tell us that the India of his times was in a chaotic welter. Politically, the country was divided into a great number of small states. There was no one central, unifying and sufficiently strong political power. The jealousies, rivalries and parochialism of the different kingdoms had weakened the country to such an extent that the adventurous and greedy foreigner was easily tempted to invade it. Cultural too, the land was torn asunder by the centuries-old conflicting claims of the Vedic and non-vedic ideals of life. Even among the followers of the Vedas there was an acute controversy going on. Intellectually, the atmosphere was filled with the dust of innumerable verbal wranglings and confusion. When great scholars were thus found sharply divided among themselves about the interpretation and meaning of life, we can easily imagine the state of mind of the ordinary men; literally, they were confounded and disappointed. They did not know what to do.

If India was divided against itself internally in this way, there was external danger of even greater importance and magnitude. Christianity and Islam had by this time come of age; they had gathered their strength and had prepared to convert India and other regions of the earth to their own faith.

Under such circumstances India was almost waiting for the advent of this illustrious son of hers — Shankara. The country was preparing itself for his coming. Indian religion, Indian culture and Indian philosophy were in search of an advocate who could vindicate them before the bar of world opinion and criticism. Shankara more than fulfilled all these expectations and hopes. His own dominant ambition and mission in life was to eliminate the forces of disunity and disruption that divided India in a thousand ways, and make her culturally a unified and strong nation. For this purpose he had to carry on an incessant fight often

• For a graphic account of the conditions of those times, reference may be made to page 178 of Dr. Belvalkar's Basu Mallik Lectures on Vedanta, 1925.

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against very heavy odds. But be it said to his credit, he achieved what was evidently a miracle. He found India weak and divided, but left her unified and strong enough to face the continuous on-slaughts and the despotic rule of the Muslims and Europeans during the several centuries that followed. It is no exaggeration, to say that Hinduism today owes its existence to Shankara. The ancient culture of India forms the basis of Indian life even today, and this continuity was made possible by the herculean and unceasing efforts of Shankara.

II.

Shankara seems to have been fully conscious of the work for which he was born, even from his childhood. He left his home at the tender age of eight, sought illumination at the feet of the guru, wrote his famous works, and dedicated his life to the conquest of the disruptive forces and reconstitution of Indian society. The establishment of the four monasteries at the farthest points of the four sides of the country, throw sufficient light on the vision of this great man. India was to him culturally an indivisible unit.

Shankara, however, was not to be satisfied merely by the temporary reformation of society. He was far more concerned with the maintenance and continuity of the ideal society which he envisaged. This is revealed in some of the rules which he prescribed for the conduct of the monasteries founded by him. Therein he clearly lays down * that the usual tendency of social movement is towards absence of righteousness; in spite of the laws people are naturally selfish and disturb the social harmony; therefore the responsibility of the Acharyas occupying the pontifical seats of the monasteries is very great; they should be always on the alert; should spare no pains to remove the forces of evil; they should never stay in one place, but should always be moving about within their own appropriate territorial jurisdiction. If dharma or social justice decays, society is doomed to destruction. It should be noted that Shankara further lays down if any occupant of the religious seat fails to carry out the duties prescribed for him, he should be removed from his office, and a better one installed.

It will be thus seen that Shankara spent his whole life in trying to realise his one dream of establishing and maintaining a well organised, strongly knit, and unified society. His ideal society would be prosperous and flourishing, and there would be no exploitation of any individual or group of individuals by other individuals or group of individuals. All persons in it would be self-reliant and self-conscious.

* See the small but very instructive *Mathamnaya Setu* of Shankara.

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They would know their own abilities, aptitudes and capabilities. They would try to serve the society of which they are members in the best possible way. They would contribute their special excellences to the furthering of the interests of their societies. They would follow the rules of the four *Varnas* and *Ashramas* which, however, need not mean water-tight compartments of individuals.

Every man in society would know that he had to realise himself and be absolutely free. Whatever occupation he might be following, or whatever duty he might be discharging at the moment, in his heart of hearts he would know that everything he did was to realise that one distant event, namely, realisation or freedom. Human life is a pursuit of goods; and the goods may be either intrinsic or instrumental. Individual perfection is the ultimate intrinsic good, and all other goods are instrumental to it. Every individual is always concerned with one or both of these goods. Social law and social restrictions should make it possible to give freedom to everybody to pursue the goods of his own choice. That society is ideal where every opportunity and scope is given to all individuals to develop themselves to the fullest possible extent. It should be possible for everyone progressively to go through the different goods and ultimately reach the highest perfection. This can only be secured by maintaining the strict rule of dharma or law or social justice. Hence dharma must be preserved at all costs.

Obviously, planned society is unthinkable without a system of philosophy according to which it can be planned. Shankara, therefore, had to write down his philosophy so as to form a solid foundation for an ideal society. The society that accepts Shankara's philosophy and tries to live up to it, should know no failure, no disappointment and no disaster. It is applicable to smaller units of society, to one vast country, and even to the modern idea of a world state. Regardless of territorial extent, the principles of his philosophy are sufficient to point out the path that all must follow if prosperity and plenty should reign. Different individuals are bound to have different tastes, different religious susceptibilities, and different attitudes. All of them can find a place in the society guided by the light of Shankara's thought. Multiplicity is compatible with unity. Different individuals can follow different *Sadhanas*, worship different deities and yet live in harmony and advance towards the same goal.

We may now proceed to consider some of the most fundamental questions that exercise the minds of social theorists today and see how

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Sādhanas

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Shankara's philosophy can help us solve them. This will prove the adequacy of the Adwaita philosophy in meeting the requirements of the modern mind. In the field of politics, social philosophy, ethics, religion and science – everywhere we shall see how Shankara can be of substantial help to us.

First, let us take modern political theory. Today undoubtedly democracy in one form or another is the most readily accepted form of government. The basic idea of democracy is that all individuals are equal. The best justification of the idea of equality will be the metaphysics of *Shankara.* Empirically considered no two individuals are found to be equal in any respect. The Law of Universal Dissimilarity or the Indentity of the Indiscernibles are propounded by Leibnitz seems to hold good in the realm of phenomena. Physical capacity, intellectual ability, tastes, emotional equipment, field of activity, and sociality–every where we see that no two individuals are exactly alike. So, we have to give up democracy altogether or find some other basis for it. Now Shankara says that all individuals are at bottom "spirit" and in this respect they are all absolutely equal. Each one of us is really Brahman. All this is Brahman. We are pure consciousness and nothing else. When we concentrate our attention on the physical side of our nature, we seem to be different from each other; but when we try to fix our attention on the essentials, we are all equal, nay, identical. Unless all the individuals are treated with the same respect, no Advaitin can rest satisfied. The Advaita thinker would strive to have a form of society where all individuals are so regarded and all of them would get proper scope for their realisation and fulfilment. In this connection we may note what Shankara did when he was challenged by *Shiva* who appeared before Shankara in the form of a chandala. When the chandala pointed out to Shankara the true spirit of Advaita philosophy, Shankara gave up all the rules of caste and creed and hugged the *chandala* to his bosom and accepted him as his guru!

The crux of social philosophy in the modern world is the relationship between the individual and society. The problem is: does the individual make society or does society make the individual? Is there any such thing as society apart from the individuals who constitute it at any given time? If we start with the reality of the individual, and say that society is only one of the many instruments devised by man to advance the interests of the individual, then social unity and harmony can hardly be guaranteed. Society in this case would merely be a

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mechanical collection or an arithmetical sum of individuals, which evidently is unsatisfactory, because every group is recognised to be more than the mere aggregation of individuals. If, on the other hand, we start with the reality of society; and say that it is an organism of which the individuals are merely parts, then we seem to be very dangerously near the position where the individuals would be obliterated. On this view of social philosophy, the individual will have no separate interest of his own, but will have to live only for the imaginary society. Individuals may come and individuals may go, but society goes on for ever. The individual is the instrument, the means, and society the end. This position can account for social unity and harmony, but it sacrifices the individual. Today, however, the individual has come into his own, and no philosophy which ignores the individual can find quarter in respectable circles.

Shankara's solution to this problem is integral and convincing. It naturally follows from the premises of his philosophy. According to *Shankara* the individual is the starting point; but the individual, in essence, is the same as other individuals; they are identical. The opposition between individual and society therefore is false. All that exists is but the one Brahman. Each individual finds his own Atman in all other individuals. Society and individuals are but the two aspects of the same reality. The question whether the individual or society is the starting point is illegitimate. Both are necessary and form the opposite poles of the same process.

Modern ethics is in the same predicament. Egoism and altruism cannot really be reconciled. If individuals are really different from each other, why, we may ask, should one be benevolent rather than selfish? The Advaita philosophy faces no such difficulty. In helping others, I am but realising my own real self. The extent to which we identify ourselves with others, will be the extent to which we realise our Atman. When I love the whole of humanity, I am loving my own real self to that extent. And this love should end with the love for the whole of the universe, animate and inanimate, because all this is really Brahman. In fact, it becomes the duty of every individual to expand the field of benevolent activity to the whole of the universe which alone can mean the full realisation of the Atman. Altruism is thus philosophically justified.

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At the present time religion, too, is in a similar position. Instead of one universal religion we find a number of conflicting creeds and forms of ritualism. Religion, really speaking, should act as an elevating factor; but instead, we find confusion. Each religion claims exclusive possession of truth to itself and condemns other forms of worship. Adwaita says that religions should not quarrel among themselves. Unlike other systems of thought which cannot reconcile and harmonise the different faiths, the Adwaita insists that the difierent creeds and faiths are all conducive to spiritual perfection in their own way. The choice need not be between acceptance of one faith and rejection of others. The different forms of religion can be looked upon as representing the different levels of spiritual life and we may say that they cater to the needs of aspirants of different calibre. On this view all of them will be necessary and may be looked upon as the different rungs of the ladder of spiritual perfection culminating in the realisation of the non-dualistic Atman. Shri Ramakrishna, the Great Sage of Dakshineshwar, who by experiment proved the essential harmony of all religions, has unmistakably corroborated the unique position of Adwaita in this respect. Adwaita, therefore, may be said to be the only rational and possible solution of the religious controversies of today. Shankara explicitly says that though the followers of other systems of thought may denounce or fight with the Adwaitins, still the Adwaitins have no quarrels with any of them. They are our own Atman and we shall treat them as such.*

Lastly, we may note how Advaita can meet the challenge of science. Modern physics has ultimately reduced everything to the play of electrical energy. The only basic reality is electricity and apparent multiplicity of the world arises out of its activity. The principle of Conservation of Energy is accepted. The so called matter of older physics has now been reduced to energy. The quantum theory has further shown the reality of the principle of indeterminacy. The net result is electrical monism. To the question, what is electricity in itself, modern science has given no definite answer. We can know it only by its effect, but what it is in itself, we do not yet know. The Advaitan accepts this scientific monism. But he points out that our inner experience reveals to us the existence of consciousness which also must be properly explained. There are only two possibilities. Electricity may be the result of consciousness, or vice versa. But the latter is ruled out by the conclusion of science itself. So far it has not been possible to derive life from non-life. The other alternative seems to be worth trial. Or it may be that the two are different aspects of the same reality. What appears to the external

* See his commentary on "Mandukya Karikas" Chapter 3, Verse 18.

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eye as electrical energy with all its potential forces and powers, may well turn out to be the pure consciousness of the Advaitin intuited from within. The Brahman is thus identified with the Atman and this is the basic teaching of the Advaita.

It may not be out of place if I refer here to the chief criticism that has been levelled against Shankara in modern times. It has been urged that he insisted on sanyasa or renunciation as a means to liberation; that this teaching of his is against the best interest of society, in so far as the best men would give up society and society would have to lose their services. This argument is misconceived. When Shankara insists on renunciation, it is not a mere change of garb, but the cultivation of a genuine spirit of detachment. This, no doubt, would be necessary for everybody and is not likely to be disputed. But sometimes he also insists on literal sanyasa. However, he never said that a majority of people in a society should turn wandering mendicants. Nothing would be farther from the truth. He no doubt advocated that some people, and those best qualified for it, should give up the narrow and selfish life of a householder and become sanyasins. But they would be sanyasins only to serve the society. House-holders after all are householders and are bound to be self-centred.* Some people, for the sake of society, should give up house-holders' life and devote themselves entirely to the service of society. In the introduction to his commentary on the *Bhagawad Gita,* Shankara clearly says that sanyasa is necessary for the maintenance and prosperity of society. Those who ponder the meaning of this passage can easily realise the truth of what we have been saying here. No society can hope to flourish if a small but sufficient number of people are not prepared to give up their little family life and dedicate themselves to its service. This is the real meaning, I submit, of *sanyasa* insisted on by Shankara.

III

In this section we shall briefly review the contribution made by Karnatak to the development of the Adwaita philosophy. Space forbids us to take note of all the Adwaita writers in Karnatak. We shall select some representative writers and point out their contributions.

Geographically, Karnatak does not represent the southernmost part of India. Consistently with the choice of other places for the establishment of his monastic seats, *Shankara* should have chosen Rameshwar or some other place near it. *Shringeri,* where the present Math is situated, is at a considerable distance for the southernmost point of India. It can-

* See Shankara's commentary on the Aitareya Upanishad.

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not be said that Shankara had not gone to these more southern parts. How then can we account for the selection of Shringeri by Shankara as his pontificial seat. Why did Shankara prefer *Shringeri*, a part of Karnatak, to many other places of the south? Is there any special reason for it?

Tradition tells us that *Shringeri* attracted the attention of the great teacher because of its holy and peaceful air. Even natural enemies in the kingdom of animals forgot their inborn hatred and lived there in brotherhood. The spot near the Shringeri Mutt revealed to *Shankara*, when he was wandering in search of a place suitable for his southern Mutt the wonderful spectale of a serpent tending a frog with affection. This unusual sight immediately appealed to Shankara. He also found that that place was formerly the place of penance of the famous sage of Ramayana, Rishyashringa. Shankara philosophy was that of non-dualism and the Advaitin has no enemies at all, everyone ultimately being his own Atman. He could find no place better than this to teach and propagate the Adwaita philosophy.

Karnatak has always been a land of devotional mystics, though it is not altogether lacking in metaphysicians as well. As far back as the composition of the *Bhagavata Purana*, this was recognised. A famous verse in the *Bhagavata Mahatmya* clearly points out: "I (devotion) was born in the Dravida country and brought up in Karnatak; Maharashtra gave me some shelter here and there, but Gujarat made me old and worn out." It was Karnatak which gave birth to Sri Madhva and his Vaishnavism is still flourishing here. Shri Basava and others of the Veerashaiva cult were born here and Karnatak is the land of Veerashaiva. Both these cults are devotional in outlook and attitude. Even the Shri Vaishnavism of Shri Ramanuja found a fertile ground in Karnatak. All these schools of Vedanta stress Bhakti rather than jnana as a means to liberation, though this statement will have to be taken with a little caution in the case of the shaiva saints. Karnatak was thus chosen by Shankara because it was hallowed by the long and living presence of devotees of God.

Madhava's or Vidyaranya's is the first name that springs to our lips when we turn to Advaita teachers in Karnataka. What is said of Aristotle among the ancients and of Leibnitz among the moderns in the West, may be said of Vidyaranya in the East. He knew everything that was worth knowing at his time. There was not a branch of learning or object of study which he did not know and to the advancement of which he did not make substantial contribution. To the Vedantic literature

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especially he has made important additions. He wrote several works which cannot be ignored by students of Advaita. The most important among them are the *Panchadashi*, the *Vivarana Prameya Sangraha* and *Jeevanmukti-Viveka*. In the words of Radhakrishnan, "The *Panchadashi* is a classic of later *Advaita*," and Sureswara . . . . . Vidyaranya . . . . . though they all belong to the same general type of thinking, have something fresh to say, and reflect some facet of the meaning of absolute idealism not seen before with the same intensity. While they employ the same method and expound the same view, they yet manage to maintain their own individualities." * In another respect also Vidyaranya's name has become immortal. In his youth he had first dedicated himself to the study and pursuit of religion. But when he saw that his country was in danger of Muslim aggression, he gave up his study and devoted himself to the founding of a kingdom which without doubt stemmed the tide of Islam in the south. This outlook of his has found eloquent expression in his *Panchadashi* (IX, 87 and 114). "Action is not repugnant to a jnani; though he is not bound to do it, still, if he so desires, he may carry on, with great success, even such an enormous worldly duty as the carrying on of the administration of the country." It is said that he not only meant it but actually translated it into action. Moreover Vidyaranya was the first man under whose superintendence all the ancient *Shastras* were interpreted from the Advaita standpoint.

Among the Veerashaiva saints two names of considerable importance must be mentioned. One was the great Allama Prabhu who enjoyed the position of guru and leader at the time of Basava in the twelfth century. Allama Prabhu was a *jeewanmukta* and mystic of a very high order. But excepting a few Vachanas he wrote no systematic treatise on Vedanta. It is therefore not possible to say anything more than barely mention his name. The other Veerashaiva saint, Nijaguna Shivayogi, wrote several systematic books on the Vendanta both in Kannada and in Sanskrit. Fortunately the Kannada writings have come down to us though the Sanskrit works are still to be recovered. His writings wield considerable influence on the minds of masses even today. They are read everywhere and propounded at great length. The main philosophical standpoint of this saint is the same as that of Shankara but the way in which he expounds and develops it is very stimulating and original. Probably he belonged to the sixteenth century A.D. Both these saints rendered a great service to the Advaita philosophy by making it accep-

* Indian Philosophy, Vol. 2, Pp. 451-452.

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table to a considerable number of Veerashaivas. Devotion to Shiva was reconciled with the Adwaitic jnana.

The last work which we may notice in this article is *Anubhavamrita* written in metric form in Kannada. It is a very popular book and is studied almost in every-household. Its author is known to be Ranganatha or Mahalinga-Ranga. He probably lived in the Seventeenth Century. He shows considerable originality and subtlety of thinking. His work immediately attracted so much attention that a *sanyasin* named Balakrishna Brahmananda thought it worth his while to translate it into Sanskrit. The translation was made in Shalivahana Shaka 1735 or 1813 A.D. It is in the form of a talk between Vyasa and Shuka, his son.

On the whole it may be said that the contribution of the Kannadigas to the development of the Adwaita philosophy is considerable, though not revolutionary or epoch-making. The Kannada genius has readapted it according to its own requirements. This is an achievement of which Karnatak can very well be proud.

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MADHWA'S VIEW OF LIFE

K. T. Pandurangi

I

OF the many-sided contribution of Karnatak to Indian heritage, that in the field of philosophy, is most distinguished. Both Vedic and non-Vedic schools of Indian philosophy have found their greatest exponents in Karnatak. The three well-known schools of Vedanta – Dwaita, Adwaita and Vishishthawaita and the two non-Vedic schools – Jainism and Veerashivism – are even today popular, living faiths in Karnatak.

Indian philosophy is not a mere speculation of academicians or a verbal warfare between the rival schools of thought. Nor is it an endless interpretational struggle with the scriptures to get this or that meaning out of them. It is the embodiment of the highest truths unfolded by great thinkers as a result of long spiritual penance. It has penetrated the life of even an average Indian and guides his life here and in the next world. Its influence on the mode and the view of life of Indians is very great. Therefore, a study of the views of life held by different schools of Indian philosophers is useful and greatly facilitates the understanding of individual and collective aspirations of Indians.

II

The view of life represented by the Dwaita school of Indian philosophy expounded by Shri. Madhwacharya is unique is many respects. First, *it recognises the external world as real.* The world is as real as the Absolute. It is not a thing that has no value or validity. Such a realistic view of the world greatly accounts for the optimistic attitude towards life. If great deeds are to be done, the world must be regarded as real and 'worthful.' An ever-increasingly bitter criticism of the world as mere appearance and having no existence except in the deluded minds produces a sort of mental depression and dissuades man from playing his appointed role.

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The realistic view of the material world is not altogether new. Almost all schools of Indian philosophy excepting the Buddhists and the Adwaita school of Sri Shankara, take a realistic view of the world. The *Sankhyas* the *Nyaya-Vaisheshikas,* the Jains and many others regard the world as real. But Shri Madhva's contribution lies in its reassertion with a different background. A vigorous assertion of the reality of the world is likely to lead us to the other extreme of taking exclusive interest in the affairs of this world only. Philosophy is bad betting. Neither head nor tail brings us victory.

The success of any philosophy as a practical guide to human aspirations depends upon the harmony it achieves between the worldly life and the spiritual life. A little more emphasis on this world might make us lose sight of the wider significance of human existence while a total negation of the worldly life might lead us to pessimism. Neither an unmitigated glorification of the worldly life nor a declaration that all living is frustration helps man to shape his destiny in the right way. Therefore, Shri Madhwa, asserting that the world is real, puts it in the custody of the Supreme. The world is real. But it depends upon the Supreme. The world is the theatre for the eternal struggle of man to discover his own self and to dedicate it to the Supreme Monarch of the Universe. No one is expected to run away from this world the very moment he finds it inconvenient to discharge his duties. But everyone is obliged to perform his duties, secular and spiritual, in a spirit of dedication to the Supreme Power of the Universe and pave the way for one's self-realisation. Such a status for the world makes one take only disinterested part in worldly affairs. In fact, the purpose of the Supreme in creating this world and in peopling it with individual souls is to enable them to find their self-expression in fulness. Therefore, the question of disgust and escape does not arise. It is all the working of the Supreme's sovereign purpose.

III

Secondly, Madhwa's philosophy recognises the *individuality of the self.* Every sentient being has an individuality of his own. Individuality is not a limitation that should be transcended but it is one's essential nature that should be realised. At no stage is there a merger of personality into any other. Shri Madhwa has no fascination for merger and integration of the soul. *The ideal is not the liquidation of personality but the enrichment of it.* Each individual differs from the other in the essential spiritual nature. Each has a specific content of knowledge, reality and bliss. Each is endowned with the triple properties of will,

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cognition, and activity. Each is an independent centre of experience. Such a clear picture of personality greatly encourages individual effort in the direction of both secular and spiritual betterment of man.

But here again there is danger of the individual thinking himself to be the master of his own affairs and taking the law into his own hands. Therefore, Shri Madhwa put the individuals also into the hands of the Supreme. Individuals are the servants of the Supreme. All their efforts and activities should conform to the Sovereign Will of the Supreme Lord. This should in no way discourage us from discharging our duties. Nor need we feel that our freedom is curtailed. Shri Madhwa's conception of the Supreme is not limited. Nor is it a blank picture. The Supreme is an embodiment of qualities unlimited and illimitable. It is the highest form of perfection, free from all limitations. A complete surrender of oneself to such a perfect being and a constant feeling that everything is being done within the framework of its Sovereign will, instead of producing a feeling of curtailment of so-called freedom and discouragement of the individual's initiative, produce a sense of being in the secure hands of the Almighty.

IV

Thirdly, Shri Madhwa boldly and frankly admits that the Universe consists of both good and evil. Even among souls there are evil souls. There is no use denying fact and presenting a rosy picture. His admission of the existence of good and evil side by side is not the result of a superficial analysis of worldly experience. It is based on a scientific study of the theory of the three *gunas* and on a consistent explanation of the metaphysical scheme of a realistic view. Its advantages for a practical life are abundant. To assume that everything around us is good and everyone we come across is a divine descendant is to say the least, utter self-deception. Such an open-armed reception of evil deeds and evil men does not produce any good either for the life here or for the life hereafter. Similarly, to assume that every individual is necessarily a degenerate soul and everything around us is ignorance-ridden and false, does not also take us anywhere. Therefore, frank admission that the world consists of both good and evil and advice to dissociate oneself from and condemn the evil outright will give the correct lead to wavering souls. However, the philosophical existence of evil souls around us and (who knows?) within us, need not make us set aside the advice to be a good neighbour and an honest citizen. What is demanded of us is a conscious

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dissociation from the evil deed and evil men and a frank condemnation of them, instead of the illusion of the divine virtues of everyman and everything around us. A theological presentation of this view of the world may not be palatable to everybody. But as a metaphysical analysis of the existing state of things, it has much to commend itself to our acceptance. It will amount to disregarding the nature of reality to assume that every soul is possessed of the same divine nature. The world is wide enough to hold things and souls whose natures are quite different.

V

With these views – the reality of the world, the individualities of souls, the existence of gradations, the classification of souls into three categories, namely, good, indifferent and evil, all depending upon the Supreme Lord – as the cornerstones of his philosophy, Shri Madhwa advocates an active life for men. It is the motive behind all actions and endeavours of human beings that makes or mars the progress of men, and not the renunciation of shirking of or indulgence in the activities themselves. *One has to realise the fact that, in the scheme of the social organisation in which one is placed, one has an appointed part to play. That port must be played in a spirit of devotional dedication to the Supreme.* There is no escape from one's duty. It may be pleasant or unpleasant. It should be done in a spirit of non-attachment and in the belief that it is the command of the Supreme. The term 'duty' has a wider application. Besides the religious duties of a rigorous ritualistic nature, it includes social and moral duties and worship. According to Shri Madhwa, *Bhajana*–a form of worship–is of ten types–truth, love, goodwill, study of scriptures, prayer, alms-giving, rescuing, protecting, compassion, faith and longing. For Shri Madhwa the fulfilment of worldly life consists not only in correct belief but also in righteous living. Both creed and conduct count.

The life here and the life hereafter are not two wholly disconnected or contradictory stations for an individual. Nor is the past an entirely closed chapter. There is a beginningless chain of actions corresponding to the intrinsic nature of each. This determines the general inclinations of an individual. This is the comprehensive scheme designed by the Supreme Will of the Lord, and He never desires to disturb it, though the attitudes of an individual are to an extent determined by his varying

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environment. One's efforts should always be directed not towards abusing the limited freedom granted to him but towards obtaining the grace of God by performing his legitimate duties. Even in this limited field, individuals are apt to commit blunders and fall from God's grace. In avoiding such blunders and disgrace, there is a good deal of room for the individual's initiative and enterprise. One should not be impatient with the ways of God. An insufficient or conditional faith in divine wisdom does not automatically confer higher status or greater freedom on men. Our ideas of freedom, initiative, and purposefulness do not always square with God's scheme. Therefore, taking the general scheme in the proper spirit and being always conscious of the inherent limitations of the individual, one has to work out one's own future with a feeling that one is only an instrument in the hands of the Supreme who is the author of everything in the Universe. The merits of such a dedicated life shall be judged only in terms of the service rendered to the Supreme through the performance of one's duties, social, moral and spiritual.

Such is the view of life held by Shri Madhwa and explained by his eminent followers. In it there is great hope of all-round development for the individual and the race.

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BASAVA'S TREASURE OF DEVOTION

M. S. Deshpande

IT is the fitness of things that an article about Sharanas—the Veerashaiva saints – in general, and Shri Basaveshwara in particular, should adorn the pages of a volume specially dedicated to a personality whose contribution to the cause of popularising the universal message of the Sharanas is not inconsiderable. It is a matter of common knowledge among the literati in Karnatak, that Shri Diwakar is one of the few pioneers who made a deep study of the sacred Sharana literature. Being more of a seeker than of a politician, Shri Diwakar has been, from the start, hungry for the life of the spirit, and hence has ever been busy approaching the eminent saints of all times and climes for spiritual illumination from Yajnavalkya and Krishna down to Ramakrishna and Aurobindo. His catholic outlook has enabled Shri Diwakar to be at home with all genuine saints, irrespective of their caste, creed and philosophy. Hence he could freely reap as much benefit from the Sharanas as from the Dasas, as much from the ancient as from the modern saints.

This breadth of vision and depth of study have been responsible for the production of not a few works of outstanding merit in Kannada from the pen of Shri Diwakar. Of them his monumental book about the Sharanas is the most important. This work entitled the 'Vachana-Shastra-Rahasya,' is by far the most remarkable attempt made so far to evaluate and interpret systematically the eternal message of the Sharanas to the modern mind. Along with a later work of Shri M. R. Shrinivasamurty, "Vachan-Dharma-Sara," this eminent work of Shri Diwakar stands apart and occupies a high position in the modern Kannada literature about the Sharanas. It deserves, like the great Gita-Rahasya of the Lokamanya, to be translated into all Indian and foreign languages, especially into Hindi and English, as it is capable of showing to the world how the message of the Sharanas could stand comparison with that of the greatest saints of the world.

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BASAVA'S TREASURE OF DEVOTION

Shri Basava is well-known as a 'Bhakti-Bhandari,' the chancellor of the Treasure of Devotion. His devotion is highly praised by all the other Veerashaiva saints. In fact Basava began and ended his career as an ardent devotee of Lord Sangmeshwara. Devotion was the end; devotion was the means; devotion was all in all, to Basava. After a sudden conversion, early in life, the exact nature of which is yet a sealed book, Basava felt an ardent call from the Lord. And as Shri Aurobindo puts it 'When the call comes, into the bonfire all must go.' All did go into the bonfire in the case of Basava also. He at once left his hearth and home and straightaway repaired to Kudala-Sangama, — a place at the confluence of Krishna and Malaprabha hallowed by the sacred shrine of Shri Sangmeshwara. As soon as he set his foot in the temple and stood in the holy presence of Sangameshwara, he was overpowered, we are told, by a strong feeling of devotion towards the deity, which ultimately pinned Basava to that place. Basava could not leave that holy atmosphere. So he decided to stay there permanently. There he began to worship the presiding deity day after day with passionate devotion. Within a very short time, he came under the influence of his first great guru, Ishanya Muni, who at once realised the potential greatness of his disciple and gladly blessed him with his guidance. With the loving help of this great master, Basava carried on his spiritual *sadhana* with great zeal and vigour. His steadfast devotion developed by leaps and bounds. Very often Basava used to be absorbed in his worship so much that he lost all bodily consciousness and sat like a statue with his watering eyes firmly fixed upon his chosen diety. Many a time he used to have *darshana* of his Lord in dreams.

Years rolled by in this way and one day Basava got the fruit of his intense devotion. He had a splendid vision of Lord Shiva in a dream, when He blessed Basava and directed him to go Kalyana and begin his mission. But the very idea of separation from his Lord was too poignant for Basava to endure. It threw him in a fiery cauldron of agony. Unable to bear it, Basava fell at the feet of the Lord and became unconscious, when in his infinite compassion Lord Shiva once again appeared before his wondering gaze and tried to console his agonised soul. "Do not grieve my child! I will not leave you. I shall follow you wherever you go. Tomorrow I shall initiate you through my devotee Nandikeshwara and bless you with *Linga* and *Mantra*, that would ever give you the solace you need and ensure your steady spiritual progress. Go child,

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be a brother to Bhaktas, a mine of *Parusha* (philosopher's stone) to the Sharanas, spread devotion and lead a life of perfect bliss." 1

Thus assured and blessed, Basava was finally persuaded to go to Kalyana which became thenceforward the main centre of his spiritual and social activities. It was from Kalyana that the new message of devotion to Shiva and social equality spread far and wide, attracting many a high souled Sharana from all parts of Bharat to that holy place. Here Basava was fortunate enough to come into close and loving contact with Shri Prabhudeva, his second great *guru.* While Ishyanya Muni had guided him in *saguna bhakti,* Shri Prabhudeva appears to have removed many a cobweb from this pious heart, cleansed it and initiated Basava into the mystery of *nirguna bhakti.* He supplied Basava with the necessary light of spiritual illumination and perfected his esteemed disciple.

Shri Prabhudeva was the master of masters, the supreme master of all the Sharanas. He was the brain behind the Veerashaiva Revival–the eternal source of inspiration to all of them. It was Prabhudeva who had adorned the exalted 'Throne of Perfection,' the *Shunya Simhasana,* in the 'Anubhava Mantapa' an assembly of saints, a spiritual university where things spiritual were freely discussed and practical guidance and training given to all spiritual aspirants. A magnetic glance, an electric touch, a flaming word of Prabhudeva produced a magical change even among stalwarts both within and outside the Veerashaiva fold and brought them all on bent knees at his feet. Prabhudeva was the power house. Basava was the main current.

Says Prabhudeva in one of his fine Vachanas, "Kalyana is a large lamp, filled with oil of devotion. The wick of right conduct – *sadachara* has been kindled by the flame of Basava." (shall we say the wick of Basava was kindled by the flame of Prabhudeva? Would it not be more appropriate in this context?) and lo! the glory of Shiva began to shine forth, with supreme splendour, imparting illumination to innumerable Sharanas."2 In another Vachana addressed to Basava himself, Prabhudeva says: "Well, Basava, you are living like a spiral worm, untouched by the earth in which it resides, like a lotus untouched by the muddy water in which it dwells, like a pearl born of water, but never becoming water again. You have come down to this earth under instructions from

1 "Basavaraja Devara Ragale"–By Harihara, Pp. 21-22.. 2. Shunya-sampadane P. 83.

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Shiva, to smash the unbelieving atheists intoxicated with their material enjoyment and (to spread the devotion of Shiva among the masses.)"

The great Siddharama of Sonnalige (Sholapur) also held Basava in very high esteem. Says he in a Vachana : "The lotus of Basava is born out of water, but it can never become water again. People in their ignorance call it water. .. Really the great Guru Basava has come down to save the world. Shiva Himself is Guru Basava and Guru Basava himself is Shiva .... At the very thought of Basava the ocean of bliss inside overflows its shores."3

The great poet-saint Harihara, who may be regarded as the first authentic biographer of Shri Basava, has painted a graphic and correct picture of Basava, when he has made the Sharanas praise him in these glowing terms : "Basavaraja listen. You make no distinction between Guru and Linga. You consider the Sharanas to be Lord Sangameshwara gladly entertain them, and fulfil all their desires. You regard Jangamas as dear as your life-breath. You neither look at nor touch anything not offered to Shiva. You treat all others' women as mothers and the wealth belonging to others as a veritable excrement. Never do you tell a lie, nor is your behaviour ever improper. Never do you abandon an undertaking nor ever remember an offering made by you. Your mind is free from deceit. Your intellect, from fickleness, your heart from egoism. .... No selfish desire of any kind ever touches your mind and so whence can there be any room for anger in it ? .... Basavaraja ! "Ineffable are your virtues. You are a chosen devotee of Lord Shiva. Your devotion has no parallel. In this world harassed by unbelievers, you have come down to sow the seeds of devotion to Shiva. You are an Avatara. Our devotion itself has been illumined by you."4

Shri Basava has fully corroborated this opinion of the Sharanas by the noble life he led – a full-fledged life of devotion. The way his devotion evolved has been nicely described by him in one of his beautiful Vachanas. He says : "On the earth of devotion, the seed of Guru sprouted out and put forth the shoots of Linga, bore on them the flower of Discrimination which in its turn evolved into a fruit of Right Conduct. This fruit thereafter ripened into Perfection and was just on the point of dropping down from its stem, when impelled by a keen desire to have it for Himself Lord Sangameshwara graciously picked it up." 5

3. *Shunya Sampadane*, P. 87. 4. Basavaraja Devara Ragale, Pp. 50-51. 5. Basavannanawara Vachanagalu, P. 137.

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Devotion is a universal feeling. It knows no limitations of time or space. It has been spoken of as love for those who deserve worship. (*Pujyeshu Anuragaha Bhaktihi*). As God is the supreme object of worship for all, *bhakti* has been defined as 'supreme attachment for the Lord.' (*Sa Paranuraktireeshware*). Narada, the prince among the devotees, has described *bhakti* 'as the supreme love for Him, nectarian in character.' God and the devotee are eternally attracting each other. This attraction has two ends – one of which is devotion, the other grace. While devotion tries to attract God towards the devotee, grace tries to lift the devotee towards God. But for this mutual attraction, there would have been no possibility of any God-realisation at all.

Though universal in its nature, devotion expresses itself in diverse ways, on account of the time, place and the circumstances with which it is associated. Accordingly *bhakti* has assumed, in Vieerashivism, the form of Triple Service to the Lord corresponding to, according to it, His triple manifestation, viz., Guru, Linga, and Jangama. Guru and Jangama are the Two Masters – one static and the other dynamic. The former is stationary while the latter is moving; the former is capable of raising individuals, while the latter is capable of purifying and raising groups. It may be noted in this connection that the Guru and Jangama mentioned here are Moksha-Guru and Para-Jangama and not the other two types of Gurus and Jangamas. Linga is a three-fold symbol of Lord Shiva. The Ishta-linga is a phenomenal symbol, the Prana-linga a mystic symbol, while Bhava-linga, a philosophic symbol. To render physical service to the Guru is called *Tanu-bhakti* (physical devotion); to meditate on the triple symbol of the Lord is *Mana-bhakti* (mental devotion); to offer one's wealth to Jangama, in his sacred mission of the spread of devotion, is *Dhana bhakti* (material Devotion). This offering of the body, mind and wealth is called *Trividha-Dasoha.* When rendered in a disinterested, selfless manner, this service is supposed to intensify the feeling of devotion, bring the Lord and the devotee closer and closer together and finally enable the devotee to enjoy the supreme bliss of union with the Lord. In the course of evolution this *bhakti* is believed to gain Purity, Steadfastness, Surrender, Illumination, Bliss and Union with the Divinity. These are the Six Stages (*Shat-Sthalas*) which a devotee is expected to pass through and ultimately attain what is called Lnga-Anga-Samarasya (Union of Jiva and Shiva). The Veerashaivas consider *bhakti* to be the nature (swabhava) of Jiva, and *shakti* the nature of Shiva. This *bhakti* according to them, includes the Love and knowledge of Shiva together with the action performed for or in the service of Shiva. (Shiva–Prema, Shiva – Jnana, Shiva – Kriya).

Prāṇa linga Bhāva linga Dāsōha

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This three-fold service of the Lord was the cornerstone of Basava's devotion. To him bhakti was the intimate relation between the Master and His servant. Surrender to the Lord had occupied an important place in it. "Let me not call myself identical with thee; let me consider myself to be Thy servant my Lord!" was the ardent cry of his soul. "God will shower His grace upon us," he says, " if we utilise our body, mind and wealth in His service." Hence Basava advises us all to please the Guru by the offering of body, the Linga by that of mind, and the Jangama, by that of wealth. Not only did he preach this doctrine, but sincere to the core, Basava faithfully practised what he preached.

To Basava, Guru, Linga and Jangama were identical. He did not make any distinction between them. He felt immense joy in their service. When the Sharanas approached him his joy knew no bounds. He was ever ready to fulfil all their desires. He loved the company of the Sharanas so greatly that he even forgot to approach Shiva in their inspiring company. Fervently did he pray to the Lord in these words: "Will it thus, O Lord! that I reserve not my body, mind, and possessions at the service of Thy Saints. Grant that my limbs delight in serving. Grant that my mind is gratified by the service and that all my possessions are spent and I am wholly absorbed in the appeasement of Thy Saints, what with serving, singing, and watching, what with chatting, sensing and rejoicing, O Lord Kudala Sangama!' (458)

Basava's mind was ever intent upon the joyful meditation of the Lord. "As the Chakora bird pines for moonlight, as the sun-flower waits for the call of the dawn, and as the bee hankers after the sweetness of the bloom of flowers, his mind hovered over the thought of Kudala Sangama.' (364) He believed that the five great sins would be mortally afraid of Shiva's *nama*, even as an elephant is afraid of the driver's goad, the mountain, of Vajra, and the darkness, of light. He considered *Shivanama* as the Wish-Yielding Cow. Therefore his mind remembered nothing but the Holy Mantra: "*Om Namah Shivaya.*" Ultimately, to remember Shiva became his dawn, to forget him became his sunset. He began to live in the thought of Shiva, and Shiva became the breath of his life. (498)

Basava's attitude to his wealth also had undergone a drastic change. The following two Vachanas will clearly show the position he left and the position he attained, of course not without severe internal strife. This is from where he started: "Like a dog I ran after gold, and left Thee altogether out of account. Time is ever timely for gold, and never in

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Nāma.

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the least so, for the Holy Image. Pleased, as it is, by a piece of bone, what does a dog know of the taste of nectar. O, Kudala Sangam'?

Here is a picture of what he finally attained : "If ever I ask for a single thread of a female's garment for my sake, or my sake's sake, for present use or future use—let me be cursed by Thee and cursed by the Ancients. I shall never know that I have wanted anything that is not for Thee. O, Kudala Sangama (435).

The eminence which Basava attained in his pilgrimage of devotion, was not the result of sudden flight. On his onward path to the seat of Divinity he had to face many a pitfall. He had to fight many a battle with his mind inside and the world outside. Every moment he had to wrestle with his mind hankering after the pleasures of the world. Very often he was required to acknowledge defeat, face terrible frustration, pass through the fire of repentance and carry on a long struggle in the pitchy darkness of despair, before he could have a ray of hope, a glimpse of the Divinity. "From ever lasting No" as Carlyle put it, Basava had to reach "the ever lasting Yes," through this centre of indifference.

Basava started his spiritual career with a new vision gained in the company of Sharanas. "Their noble life has opened my eyes," he says. This change of outlook created an intense distaste for the evanescent and sorrowful life of the senses on the one hand, and an unbounded love for the eternal bliss of Divinity on the other. He soon realised that he had been like a frog in the shadow of a snake, and was extremely sorry to find that his life was spent all in vain. So he prayed to the Lord to save him. (11) "The world bit me like a serpent" he cries out, "and the poison of five senses made me senseless. I reeled and fell on evil days." *'Om namah Shivaya'* is the charm, I am muttering since." (20) He presently detected that he was chained to the prison-house of existence. He ardently prayed to God to have pity on him, free him from that bondage and turn him into a bee at his lotus feet. (69)

This kind of prayerful longing appears to have developed in him the power of introspection with the help of which he had a full glimpse at his numerous shortcomings. He saw that he was a mine of vices and implored of God to cast away from him all avarice, brute passion, untruth, lust, cunning, malice, wrath, meanness and falsehood, for they barred his way to the Lord. He also prayed that his five senses be made His servants (46), "Thou hast spread before me," he says elsewhere, "a green pasture for lascivious temptation. How can the beast in me discriminate? It is tempted by the greenness. Rid me, I pray, of temptation ; feed me to my heart's content on devotion; quench me with

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the drink of discrimination; watch and guard me, O Kudala Sangama!' (51)

At the same time, Basava noticed that he was greatly affected by self-conceit. He frankly confesses before his Lord that prostrations of all kinds of men of his feet had inflamed his senses of importance much beyond capacity and his conceit had thereby grown supersensitive. He entreated God to burn that conceit. (253) Here are a few more confessions of this type: "Lord! I can hardly own to being anything like devout, and totally innocent of wits am I, unnerved by the flesh, deluded by the thought and bewitched by wealth, my words are hollow mockeries." (307) "I play and sing before the layman and the learned. But for myself I would do neither, and of spontaneous yearning I have none. If mine were single-minded loyalty can it ever fail to move Thy pity?" (287) "As long as flesh and bone do not melt in union of minds, as long as touch fails to stiffen the hair with a thrill, as long as eyes fail to throw open the flood gates of joyful tears, as long as the flow of words is not withheld by a spell of ecstatic sobs; the devotion for Kudala Sangama has surely not ripened into devoutness of the devotee! Far indeed am I from a state so unique. I am, for all I know, only a mockery of myself." (328)

Basava also found that his mind was constantly dodging him like a monkey on a bough (32). Like a cur in a palanquin it perceived and flew after its own pre-designed lust. It followed the senses and did not let him remember the Lord (34). "My mind refuses to dwell on Thee," he complains, with firm intent. Ah! What shall I do? Which way shall I go? and how? Where shall I turn? And to whom?" (120) At this stage he thought of approaching the Saints. He expected that the touch of these Saints would enkindle knowledge and burn up his gross tendencies just as the embrace of two trees would produce ignition and burn them up. He prays to God to lead him to such Saints (882). Basava cried like a lost child crying for its mother. He began to search for them as a forlorn beast searches its herd. He eagerly looked out for the arrival of His devotees and when they actually arrived his soul's gladness bloomed like a sun-flower at sunrise (365). In their absence, he felt like a fish out of water and besought the Lord to take him back to the Brotherhood of Saints. (367)

But somehow, this joy also proved to be transitory. Again did Basava feel himself like a helpless beast kicking about piteously the slime it has slipped into. He felt that he was going down and down. He earnestly appealed to God to lift him up before the master of the field took hold of the beast and cudgelled it for foraging (53). Fervently did he pray for

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His mercy and help (56). "In utter wistfulness," he bewails, "I am moving my lips, like an oyster in the sea. Deign to cast a glance on me, my Lord! For I have no other kin than Thee, O Lord Kudala Sangama! There is none to take me up but Thee." (55) Basava thereafter decided to surrender everything to God. This attitude of complete resignation is reflected in the following Vachana: "My woe and weal are Thine. My loss and gain are Thine. My fame and shame are Thine, O Kudala Sangama! Is the fruit a burden to the plant?" (60) Still when he found Shiva answering him only by His silence, his mental torment knew no bounds. His agonised heart even accused Shiva of cruelty: 'Woe is me O Shiva!" he says, "Thou hast none of pity. I am undone. O Shiva, Thou hast none of kindness. Why didst Thou create me at all – miserable in this world, hopeless of the other? Wherefore was I born? O Kudala Sangama, could you not as well have made a plant or tree instead?" (64) He knew that Lord's grace could achieve anything. So he says; "If it be Thy pleasure, even a log breaks out with vernal sprays of freshest leafage. Thy pleasure promotes a sterile cow to milk-abounding pre-eminence. Poison turns nectar and all fulfilment awaits on desire – if Thou art pleased my Lord!" (66) In this mental condition he might as well have asked the Lord: "Why hast Thou forsaken me, my Lord? Why dost Thou not reveal Thyself to me and lend a healing touch to my lacerated heart,"

When Basava's agony reached its zenith, the Lord in His infinite mercy revealed Himself to him, which made Basava break out in rapture in this way: Thy vision O Lord, has given me infinite bliss. Thy union has plunged me in supreme delight. Every hair of my body had turned into an eye to enjoy Thy lovely Presence." (49) Thy Ambrosial Name leaves my speech; Thy Image fills my sight; Thy remembrance pervades my mind; Thy praise resounds in my hearing. And I, O Kudula-Sangama am totally dissolved at Thy Lotus Feet." (492) "Arrayed in blazing splendours unsurpassed, supreme, sublime and Vast, The "I" held sway. Sooner than I could say, my tongue was mute. A wonder wrapped up in luminous Dawn of Kudala Sangama's day saw me awake." (956) "Ah, fancy the day that will never know dusk. Lord Kudala Sangama knows, and he only knows how light is enthroned on the lion seat of light, and shares half of it with His Highness the Light" (957). Finally in the awareness of His presence, Basava's body vanished, his mind perished, his fateful actions were rooted out once for all. These were the virtues which Basava enjoyed from the Way called Devotion. (510)*

* The numbers refer to the original Vachanas in 'Basavannanavara Vachanagalu' edited by Shri Basavanal. For the translation of some of them the writer is indebted to the late Prof. Bagi.

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MYSTICS IN KARNATAK

R. D. Ranade

I PROPOSE to give in this article a short account of the contribution made by some of the great Kannada saints to Karnataka mysticism by discussing four of their chief poems. The first of these poems is by Purandaradasa, the second is by Kudalaresha and the third and the fourth are by Mahalingaranga. The first poem deals with a powerful incentive to spiritual life, the second is a philosophical reflection upon human life, its origin and destiny, the third points out the pathway which may enable us to reach the goal, and the fourth gives us a short glimpse, a very short glimpse indeed, of the nature of the spiritual realisation which one may by fortune come to have. I say "very short" because mystical experience is a vast thing and I feel that Kannada literature occupies a very high place in the delineation of spiritual experience. In order, however, that the readers may be better able to judge and appreciate the ideas expressed in these poems, they are given here in full, before any exposition is attempted.

Let me begin with the first poem, the poem of Purandaradasa :

ಎಲೋ ದಾರಿಕಾರನೆ ಮಲಗಿಕೊಂಬರೆ ಹೀಗೆ,
ಬಲುದೂರ ವೈಕುಂಠ ಪ್ರವಾಸವು ।
ತಲೆಯೊಳು ನಿಂದು ನಗುವಳು ಮೃತ್ಯುದೇವತೆ,
ಹಲವು ಹಂಬಲಿಸಲು ಫಲವೇನು ಕನಸಿನೊಳು ॥ ॥

ಸ್ಥಳವು ನಿನ್ನದು ಬಿಟ್ಟು ಹಲವು ಸೇರಿದರಿನ್ನೂ,
ತಿಳುವಳಿಕೆ ಬರಬಾರದೇ ಮಾನವಾ ।
ತೊಳಲುವರಾರವರು ಬಲರು ನಿನ್ನ ಬದುಕ
ಸೆಳೆಯದೆ ಬಿಡರಯ್ಯ ಉಳಿಸೆಲೋ ಮಾನವಾ ॥ ೧ ॥

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ಬರುವ ಮುಂದೆ ತಂದ ಸರಕೆಲ್ಲ ತೀರಿತು
ತಿರುಗಿ ಬರುವುದಲ್ಲ ಬರಿ ಗಂಟ ।
ಕರಿ ಹುಲಿ ತೋಳ ನಾಯಿ ನರಿ ಕೋಣ ಹಾವು ಕರಡಿಗಳು ।
ಹರಿದು ತಿಂಬುವು ನಿನ್ನ ತೆರಳಗೊಡವು ಮುನ್ನ ॥ ೨ ॥

ಹಿಂದೆ ಹಲವು ಕವಚಂಗಳ ಕಳಕೊಂಡಿ
ಇಂದೀ ಕವಚವಾದರು ಪೋಗದು ।
ಮುಂದಾದರೇನು ಸಾಗದಿ ಪುರಂದರ ವಿಠಲನ
ಪಾದಕ್ಕೆ ಪೊಂದಿ ಸುಖಿಸೆಲೋ ಮಾನವಾ ॥ ೩ ॥

In this poem, Purandaradasa is asking us, who are all pilgrims of this universe, to tread our path carefully. He tells us in the first place that *Mrityadevate* the Goddess of Death (not the God of Death: the word *Mrityu* is feminine in both Kannada and Hindi and masculine in both Marathi and Sanskrit) is dancing inside our head. 'Oh sleeping pilgrim; wake up, be careful.' The similitude between this poem of Purandaradasa and Bunyan's 'Pilgrims Progress' is striking. I quote below a few lines from Bunyan to illustrate this :

> "Oh wretched man that I am," he says, " that I should so indulge the flesh, which the Lord of the hill hath erected only for the relief of the spirits of Pilgrims. Oh thou sinful sleep ! how, for thy sake, am I like to be benighted in my journey, I must hear the noise of doleful creatures ranging in the night for their prey, and if they should meet with me in the dark, how should I shift them ? How should I escape being by them torn to pieces ? "

Then there is a further idea which is common to the two. A man brings some capital with him when he comes into this world. Both Bunyan and Purandaradasa mean by this the spiritual capital. A similar sentiment is expressed by the Hindi saint Krishnananda when he tells us पूंजी साथ बहुत तू लाया We bring spiritual capital with us before entering the world and by our sleep we are losing it; that is the sentiment of both the great writers : ಬರುವ ಮುಂದೆ ತಂದ ಸರಕೆಲ್ಲ ತೀರಿತು All your capital is lost, say all these great saints. So you should, instead of sleeping, awake, arise, and be for ever acting. Purandaradasa gives us an insight into the Alankara called the metaphor and gives six or eight illustrations. 'While you sleep, a tiger might catch hold of you, an elephant might trample upon you, a lion might come and tear you to pieces, and a serpent might pour its venom into you.' These names stand for certain vices, of which we must beware as pilgrims in the spiritual world. 'Let us not be in-

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toxicated like an elephant," says Purandaradasa, "Let us not be angry like a tiger," "Let us not be proud like a lion," "Let us not become sly like a jackal; let us not pour venom like a serpent, and let us not tease humanity like a bear." Readers of the 'Divine Comedy' need not be reminded how Dante has suggested that a leopard may stand for lust, a lion for pride and a she-wolf for avarice. Another Kannada poet, Gurusiddha has written a famous poem ಕಾಯ ಕಾಂತಾರವಹೊಕ್ಕ precisely in the same spirit. I will recall a small incident connected with this poem. An elderly friend of mine, the founder of the great Harijan Ashram at Allahabad, Munshi Ishwar Sharan, had come once to my place and this Kannada song was being sung there at that time. When he asked me what this song implied, I interpreted it for him and said that animals mentioned in it stood for certain vices that beset humanity. He was so interested that he wanted to hear more. So this is a sort of poem which would make all humanity kin. It easily brought the Hindi and Kannada people together. Munshi Ishwar Sharan did not know a word of Kannada.

There is a further point. How many sheaths have you been born into, asks Purandaradasa 'You have been born into so many different sheaths. Now do not lose this sheath of the human body. If you lose this sheath it will be lost to you for ever. ಹಿಂದೆ ಹಲವು ಕವಚುಂಗಳ ಕಳಕೊಂಡಿ ಇಂದೀ ಕವಚಿವಾದರು ಪೋಗುದು 'You had many bodily sheaths in former times. Therefore, take care of the sheath in which you are at present. What should you do? You should go and fall at the feet of the Lord. It is only He who can rescue you from robbers and animals, who can inspire you to use your life to the best of your powers and who ultimately brings you to Himself.'

The second poem which is a famous one by Kudalaresha is philosophical. It runs thus :

ಅಳುತ್ತಿದ್ದ್ಯಾಕ ಕಂದ ಅಳುತಿದ್ದ್ಯಾಕ ನೀನು ॥
ತಿಳಿಯದೆ ಮರ್ತ್ಯಕ್ಕೆ ಮರೆತು ಬಂದೆನೆಂದು ॥ ಪಲ್ಲ ॥
ನಾಯದ ತೊಟ್ಟಿಲೊಳು ಮಲಗಿ ಮೈ ಒತ್ತುತ
ನೋಹದ ಸಿಂಬಿಯೊಳು ಹೊರಳಾಡುತ ॥
ಜೀವ ಮನಸು ಎಂಬ ತಗಣಿ ಅಂಗುಷ್ಮಕ್ಕೆ
ಹತ್ತಿ ದೇಹಕ್ಕೆ ಸುಖವಿಲ್ಲೆಂದು ॥ ೧ ॥
ತಂದೆತಾಯಿಯಿಂದ ಬಂಧನದೊಳು ಬಿದ್ದು
ಮುಂದೇನು ಗತಿಯೆಂದು ಕೆಡತೇನೆಂದು ॥
ಅಂದ ಛಂದದಿ ಬಂದು ಮಲಿಕೊಟ್ಟು ಹಾಲೆರೆದು
ಬಂದಂಥಾ ವಿಷಯಕ್ಕೆ ಬಲಿಯ ಹಾಕುವರೆಂದು ॥ ೨ ॥

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ತಾವು ಬಿದ್ದ ಕುಣಿಯಲ್ಲಿ ಎನ್ನ ನೂಕುವರೆಂದು
ತಾವು ಮಗನಿಗೆ ಮದುವೆ ಮಾಡುವರೆಂದು
ಝಾವ ಝಾವಕ್ಕೆ ಒಮ್ಮೆ ನೋಡಿ ಹಿಗ್ಗುತಲಿ
ದೇವ ಕೂಡಲರೇಶ ಕೂಡಿಕೊ ಎನ್ನುತಲಿ ॥ ೩ ॥

The poem refers to a child in the cradle. The poet asks why the child is crying. ಅಳುತಿದ್ದ್ಯಾ ಕಂದಾ ಅಳುತಿದ್ದ್ಯಾ ನೀನು ತಿಳಿಯದೆ ಮೂರ್ತ್ಯಕ್ಕೆ ಮರಿತು ಬಂದೆನೆಂದು This puts us in mind of Wordsworth's "Ode to Immortality." We come to this world from God, who is our home, in entire unconsciousness of our connection with Divinity. We are, however, not entirely unconscious, but we are only sub-conscious as Wordsworth puts it. Kudalaresha asks: "Oh child, are you crying because you are now remembering that you have come into this world absolutely unconscious of your link with Divinity?" The child in the cradle, like all children, waves and kicks its hands and feet and cries. Why should it do so? ಜೀವ ಮನಸು ಎಂಬ ತಗಣಿ ಅಂಗುಷ್ಟಕ್ಕೆ ಹತ್ತಿ "Is it on account of the bugs of vices and bad qualities in this life that you are waving your hands and feet and crying? Is it the contemplation of vices that leads you to cry like that?" he asks. A third thought in the poem is even more interesting. The poet asks: "Are you crying, oh child, because your parents have brought you into this world? What right had they to bring you into existence? They have fallen into the pit (of marriage) themselves and a similar pit they are preparing for you, and this goes on perpetually, so that as humanity progresses it only deteriorates. Are you crying, oh child, therefore, because your parents have not really helped you?" But it is not all sorrow. ಝಾವ ಝಾವಕ್ಕೆ ಒಮ್ಮೆ ನೋಡಿ ಹಿಗ್ಗುತಲಿ ದೇವ ಕೂಡಲರೇಶ ಕೂಡಿಕೋ ಎನ್ನುತಲಿ "Time and oft you are shedding those tears, but occasionally you show a smile on your lips. What is it due to? Is it due, oh child, to the fact that you are having a vision of God from time to time and that you are praying that He should enable you to enter into Himself? Are you crying because, as you have seen a part, you might be enabled to see the whole – broken light here and full orb there – and pray to God to carry you back to Himself who is your original home?" So this is a sort of a wreath of philosophical metaphors. The cry of the child in the cradle and its occasional smile thus symbolise the struggle of man for redemption from worldly bondage and his hope of eventual emancipation.

The third poem deals with the method of contemplation which enables us to get rid of our miserable existence. The only way to do

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so is, as advocated by the great saints of East and West, meditation on God's name. What the name should be, how it should be imparted by the teacher, what are its specifications, what are its results and so on — these are problems which we will not deal here. Suffice it to say that Mahalingaranga, the author of this poem, directs us to devote ourselves to the contemplation of God's name in every state of our existence. While eating, while drinking, while sleeping, while awake, in fact at all times, we should continuously concentrate our thoughts on the name of God. The poem is quoted below in full :

ಮಾತು ಮಾತಿಗೆ ಶಂಕರಾ । ಶ್ರೀ ಗುರುವೆ । ಸರ್ವೋತ್ತಮೆನಬಾರದೆ ॥ ಪ ॥
ಜ್ಯೋತಿ-ಸಂಗದಿ ಹೋಗುವ ಕರ್ಪೂರದಂತೆ
ಪಾತಕ ರಾಶಿಯು ಉರಿದು ಹೋಗುವದಾಗಿ ॥ ಅ.ಪ ॥
ಸ್ನಾನ ಮಾಡುವಾಗ । ನೇಮದಿ । ಆತ್ಮಧ್ಯಾನ ಮಾಡುವಾಗ ।
ಪಾನ ಮಾಡುವ ಕಾಲಕ್ಕೆ । ಜಾಣತನದಿ ಉಂಡು ಅಮೃತವ ಮನವೆ ॥ ೧ ॥

ಬೆಟ್ಟವನೇರುವಾಗ । ಕಾಲೂರಿದಲ್ಲಿ ಥಟ್ಟನೆ ಬೀಳುವಾಗ
ಥಳಜ್ವರ ಕೆಮ್ಮು ಉಬ್ಬಸ ರೋಗ ಬಂದಾಗ
ಮಳೆಗಾಳಿ ಸಿಡಲಿನ ಆರ್ಭಟದಲ್ಲಿ ಮನವೆ ॥ ೨ ॥

ಬಿಸಿಜಾಕ್ಷೀ ನೋಡುವಾಗ ನಿತ್ಯಒಲಿದು ಮಾತಾಡುವಾಗ
ಅಷ್ಟಭೋಗದಲ್ಲಿ ನಿತ್ಯ ಲೋಲುಪತೆ ಪಡೆವಾಗ
ನಷ್ಟದಾರಿದ್ರ್ಯವು ಬಂದಾಗಲೂ ಮನವೆ ॥ ೩ ॥

ಸುಲಿಯುವ ಕಳ್ಳನು ಬಂದಾಗ । ಘೋರಾಣ್ಯವ್ಯಾಘ್ರ ಹರಿಯುವಾಗ
ಗುರುವೆ ಗುರುವೆ ಕಲ್ಪತರುವೆ ಪಾಲಿಸು ಎಂದು
ಗುರು ಮಹಾಲಿಂಗನ ನೆನೆಯಲ್ಲೋ ಮನವೆ ॥ ೪ ॥

"While you are having a discussion with your wife, even then you should contemplate on the name of God. You should not leave a single moment unutilised, lest it be void of God's presence. There are difficult situations in man's life when his only resort should be the name of God. While you are climbing a hill or are likely to slip while planting your foot, ಬೆಟ್ಟವನೇರುವಾಗ ಕಾಲೂರಿದಲ್ಲಿ ಥಟ್ಟನೆ ಬೀಳುವಾಗ you should think of God. ಮಳೆಗಾಳಿಸಿಡಿಲಿನ ಅರ್ಭಟದಲ್ಲಿ ಮನವೆ "In thunder and lightning, when a fierce thunderbolt strikes, think of God."

This particular poem is connected with two incidents in my life, which I must mention. I heard this poem recited first about fifteen years

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ago in the house of Shri Nimbargi Maharaja, the teacher of my teacher. At that time a thunderbolt was about to hit the house and a wall crumbled. And last year at Nimbal, where I live, a thunderbolt did descend, but by God's grace none was hurt. Is it not a significant coincidence that the man who sang this poem at Nimbal on that day was the same person that had recited it years ago at Nimbargi?

The song also enjoins upon us to think of God even when overtaken by disease, or when thieves fall on us, and in all other conceivable difficulties. The only course then should be to utter ಗುರುವೆ ಗುರುವೆ ಕಲ್ಪತರುವೆ ಪಾಲಿಸು ಎಂದು.

Now another poem of Mahalingaranga:

ರತ್ನಬಂದಿದೆ ನೋಡಿರೋ । ಉನ್ನತ ಜೀವ । ರತ್ನಬಂದಿದೆ ನೋಡಿರೋ ॥ ಪ ॥
ಪೃಥ್ವಿಗಧಿಕ ಬ್ರಹ್ಮಪುರದಿಂದ ಬಂದಿದೆ ।
ರತ್ನಪರೀಕ್ಷೆಯ ಬಲ್ಲ ಸತ್ಪುರುಷರೇ ॥ ಅ.ಪ ॥

ಶಿರದೊಳು ಅಡಗಿಅದೆ । ಯಾವಾಗಲೂ ಕರದಲ್ಲಿ ಕಾಣುತಿದೆ
ಪರಚಂದ್ರ ಸೂರ್ಯ ಬೀದಿಗಳೊಳಗಿಟ್ಟದೆ
ದುರಿತ ಕರ್ಮಗಳಳಿದವಗೆ ಕಾಣುತಿದೆ ॥ ೧ ॥

ಅಷ್ಟದಳಗಳಿಂದೆ । ಆ ರತ್ನವು । ದಿವ್ಯಾಗಿಹುದರಿಂದೆ
ದೃಷ್ಟಿಯನಗಲದೆ ನೋಡಿದ ಪುರುಷನು
ನಷ್ಟಪಾತಕನಾಗಿ ಶೇಷ್ಠನಾಗುವನಂತೆ ॥ ೨ ॥

ಕಳ್ಳರ ಭಯವಿಲ್ಲವೋ । ಆ ರತ್ನಕೆ । ಸುಳ್ಳರ ಸುಳುವಿಲ್ಲವೋ
ಎಲ್ಲೆಲ್ಲಿ ನೋಡಲು ಅಲ್ಲೆಕಾಂಬುದು ತಾನು
ಒಲ್ಲೆನೆಂದರೆ ಬಿಡದೆದುರಿಗೆ ನಿಲ್ಲುವದು ॥ ೩ ॥

ಶಿರದೊಳು ರತ್ನವನು । ಧರಿಸಿದಂಥಾ । ಉರಗನ ಹೃದಯವನ್ನು
ಉರಗ ಭೂಷಣ ಪಕ್ಷಿ ಹಂಸವಾಹನ ಮುಖ್ಯ
ಸುರಮುನಿ ಹೃದಯದಿ ನಿತ್ಯ ಬೆಳಗುವಂಥಾ ॥ ೪ ॥

ದೊರೆ ದೇಸಾಯಿಗಳಲ್ಲಿಯೂ । ನವಕೋಟಿ । ನರನಾರಾಯಣನಲ್ಲಿಯೂ
ನೆರೆಚಕ್ರವರ್ತಿ ಬೊಕ್ಕಸದೊಳಗಿಲ್ಲ ಶ್ರೀ—
ಮಹಾಲಿಂಗ ರಂಗನ ಭಾಂಡಾರದೊಳಗಿಹ ॥ ೫ ॥

I shall give a short glimpse of what Mahalingaranga regards as spiritual realisation. This last is the glimpse into the nature of spiritual experience which is likened to a jewel. Saints have always spoken of

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this jewel as *Amoulika Ratna.* The Abhanga अमोलिक रत्न जोडलेरे तुज was one of the famous Abhangas of Jnaneshwar and it also became the foundation of the Math of Inchegeri. Mirabai, the great Hindi poetess, also talks of this *Ratna* as an *Amoulika Vastu.* We are informed by those who know that saints or even 'Sadhakas' are able to see this unchanging, unmoving jewel of God, full of lustre, full of power, full of colour, full of what one does not know it may contain, because a small scintillation might lead to a great illumination. It is only the connoisseurs of this jewel, says Mahalingaranga, who can know its great value. It might be concealed inside your head, it could be seen on the shafts of light that come to your eyes from the sun and the moon. It bedecks the head of the serpent who is the servant of Lord Vishnu. If you are able to see it in front of you, and if you turn your face aside, you could see it on the other side, as Jnaneshwar has spoken about Arjuna's experience in the eleventh chapter of Jnaneshwari. In fact, it exists all round. It is immaterial. It is veritably supersensuous. Your eyes are unable to see it. In this way, when you have seen this jewel of God, all your sins will be at an end. Now this is a sort of a dilemma. Unless our sins are at an end, we shall not be able to see this jewel of God, and unless we see this jewel of God our sins will not come to an end. So it is a sort of what Kant would call reciprocal causation and the only way through this dilemma of reciprocal causation would be meditation on God's name. That alone will enable us to know what the ultimate nature of realisation is. Now this jewel cannot be found in the treasuries of Croesus. It can be found only in the spiritual box of Mahalingaranga. It is upon the experience of this jewel that Mahalingaranga laid stress, and he had the power not merely of utilising its full value for himself but also utilising it for the sake of humanity.

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THE SAINTS OF KARNATAK

R. S. Mugali

IT is proposed in this article to give a brief account of the life and work of the saints of Karnatak since 1336, the year which marks the foundation of the Vijayanagar Empire. In doing so, we shall attempt to deal with the achievements of some of the prominent saint-authors in Kannada from the beginning of the 14th century up to modern times.

It is a well-known fact that the Vijayanagara Empire was established to serve as a bulwark against the onslaughts of Muslim invaders from the north. The Empire stood for the defence of religion and culture, which were in danger at the time. It created a new spirit and a new consciousness of unity among the people of the south. The Kannadigas, who built up this Empire, received spiritual guidance from such towering personalities as *Vidyaranya* and carried forward the noble traditions of Karnatak. Common people came forward to shed their blood in this cause and displayed an unprecedented heroism and loyalty to king and country. All the religions, sects and linguistic groups in the south rallied round one banner and lived at peace with one another. The assimilative culture of Karnatak reached its high watermark during the Vijayanagar period. The Empire became a symbol of the dynamic spirit of Indian culture as long as it remained true to its original traditions.

The saints of Karnatak during the long period of 600 years since 1336 fall into two or three groups according to the religion they preached and practised. It must be remembered, however, that each one of them had his own way of rising above the dogma of his religion and therefore became a saint in the true sense of the term. The saints were drawn from the faiths of Veerasaiva, Vaishnava and Jaina which flourished long before the Vijayanagar era. During the Vijayanagar and post-Vijayanagar period, the Muslim and Christian faiths joined this proces-

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sion and gave rise to saints of a different type. The saints of all these faiths, along with the kings and leaders of the day, fostered a synthetic and tolerant outlook among the people and produced the finest mosaic of culture, of which Karnatak can be justly proud even today.

The Veerashaiva faith, which appeared on the horizon of Karnatak in the 12th century, had to its credit a large number of sharanas or saints, headed by Allamaprabhu and Basaveshwara. The tradition continued in full force during the Vijayanagar period, which witnessed a renaissance of Veerashaiva religion and literature. We are told that in the reign of Proudhadevaraya a hundred and one *viraktas* lived and preached the Veerashaiva faith. One of them was Chamarasa, the author of 'Prabhulnigaleele,' one of the foremost poetic biographies in Kannada. Though we do not have an authentic account of these saints, we can deduce from the available literary evidence that they reorganised the Veerashaiva religion, reinterpreted the Veerashaiva literature, chiefly the vachanas of 12th century, and built up centres of learning and study in Vijayanagar and other parts of Karnatak.

Among the Veerashaiva saints of this period, Nijaguna Shivayogi stands out as a pre-eminent figure. It is said that once a king, he turned ascetic and practised long and sustained penance in the mount of Shambhulinga and realised the highest self. Thus he attained the heights of knowledge intellectually and spiritually. He gave of his best to the Kannada country through song, verse and scientific prose. One of his works entitled – *'Vivekachintamani'* – is the first comprehensive and non-sectarian encyclopaedia of knowledge in Kannada, with 765 topics dealt with in the course of ten chapters. His songs reflect the sincerity and directness of his experience as well as the simplicity of his style. Like Allamaprabhu, Nijaguna Shivayogi was a 'jnani' *par excellence* gifted with a broad outlook and a synthetic vision. Unlike Allamaprabhu, however, he was less abstruse and more direct in his expression.

Another *yogi* of equal eminence was Tontada Siddhalinga Yati or Siddheshwara. He has been described in glowing terms as an extraordinary person. He appears to have practised *yoga* and attained *siddhi* in a garden on the bank of the river *Nagini*. He was the first person during this period to unburden himself in the form of vachanas and revive that singular mode of expression of which Basaveshwara had blazed the trail three centuries before. The collection of his vachanas goes under the name of *"Shatsthalajnana Saramrta."* He became the exempler of

'Vivekachintāmaṇi' "Ṣaṭsthala jnāna Sārāmṛita"

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a new mystical upsurge and inspired a fresh band of mystics, who re-lived the Veerashaiva faith and spread its gospel among the people.

One of the most popular saints of Karnatak was Sarvajna, who lived in the closing period of Vijayanagar history. Though details of his life are lacking, it may be inferred from some of his own sayings that he left home early in life as a rebel and wandered from place to place in search of knowledge. He gathered rich and varied experience of life, which he poured into numerous *tripadis* written in simple and forceful Kannada. Some of them contain stinging social satire, some others are moral maxims and not a few contain the highest wisdom of life. Most of them have a poetic ring about them, both in matter and manner. Although Sarvajna was candid and caustic in his comments, he won the hearts of all because he had nothing but the good of humanity at heart. How did Sarvajna come to be what he was ? He himself tells us: 'Did Sarvajna become so by arrogance ? No, he learnt bit by bit from everyone and grew into a mountain of learning.' He was not erudite as such, and yet he became Sarvajna, the all-knower, because he knew the essential truth of life and the art of living. His words of wisdom are current as proverbs in the whole of Karnatak.

Muppina Shadakshari is another saint of Veerashaiva faith who had the spiritual plentitude and catholicity of a true mystic. It is believed that he was a contemporary of Nijaguna Shivayogi but we know next to nothing about his life. In one of his prayer-songs he says : "You are the purest guru of all that is and you alone—this I came to know from all books of knowledge. You are the only guru to each according to his vision and his form. You are the only god to each according to his emotion and his way of worship." In another stirring song, he describes himself as a daughter awaiting the arrival of the father to take her home.

Sarpabhushana Shivayogi or Sappanna was a renowned *yogi* and saint who lived in the first half of the 19th century. He followed in the footsteps of Nijaguna Shivayogi and wrote songs of devotion and mystical ardour. It is a matter for admiration how all these saints were so broad-minded, despite their adherence to a particular creed or philosophy of life. This may be illustrated by one of the most lofty prayer songs of Sappanna, which reveals a cosmic imagery and which attests to the high quality of his imagination and intuition. The burden of the song is : "I bow to the lotus feet of that god who transcends the name and form of the three gods (Brahma, Vishnu and Shiva)." In one of the

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stanzas, he sings of Him "Whose portions are Indra, Acchyuta, Hara, Brahma and other luminaries and who is the ocean to the bubbles of Mahat, Aham and such other elements and whose being is beyond the pale of beginning and end."

We have so far described in brief some of the saints in the Veerashaiva faith. The Vaishnava faith, which flourished equally well during the Vijayanagar period, threw up a number of saints and poets who left a permanent mark on the culture of Karnatak. There was then a revival of Vedic studies. A strong urge to preserve and interpret Vedic culture was evident in Sayana and Madhava or Vidyaranya and their successors. It was realised more clearly than before that Vedic literature should not remain imprisoned in Sanskrit but should be rendered into Kannada, the language of the people. Poets vied with each other to bring out in Kannada the best in the Vedic tradition – particularly the Ramayana, the Mahabharata, the Bhagavadgita and the Bhagavata. One such poet was Kumaravyasa, who lavished all his power of vivid and robust imagination on the work of re-creating the Bharata story in Kannada.

The popularisation of literature went a step further with the devotional songs of the Haridasas or devotees of Hari. Naraharitirtha (14th century) and Shripadaraya (15th century), who were among the successors to Madhvacharya in the religious order, were the pioneers of the Haridasa writing in Kannada. It was during the reign of Krishnadevaraya in the 16th century that Vyasaraya and his disciples Purandaradasa and Kanakadasa enriched this kind of literature and took it to the masses. Vyasaraya, who succeeded Shripadaraya, was a man of great erudition and a devotee of a high order. It is said that he was a spiritual support to Krishnadevaraya when he was at the height of his power. He wrote songs in Kannada and founded the institution of Dasakuta and paved the way for his great disciples, who bestowed on the Kannada country their songs and sermons.

One such crusader was Purandaradasa. It is said that he had been a rich and miserly moneylender, whom a certain miracle at home turned Godward. He became a recluse and proceeded to Vijayanagar and became a *dasa* or servant of God with Vyasaraya as his guru. His songs are replete with the spirit of surrender, the freedom from fear of an ideal devotee. They show his minute and varied observation of life. He was an outspoken critic of society, and its hypocrisy and falsehood which masqueraded in the gard of religion. An ardent follower of the

Sāyaṇa Mādhava Dāsakūta

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Madhva faith, he rarely lost his sense of eternal values. In one of his songs he says with perfect confidence : 'When I am meditating on you, what can mean people do to me ? When a horse is galloping, can the dust it throws up shroud the sun ? Will the mountain tremble because the wind blows ? Can anything work against those who stand and wait with trust in you ?' His aphoristic and inspiring words such as 'One must swim and get across' (meaning 'one must live and achieve'), 'Human life is a great thing. O fools, don't waste it,' 'Be like a stone in the hard stream of life but be like a bow in the midst of the wise' – have become proverbial in Kannada homes.

Next to him come Kanakadasa of equal stature, though the web of his personality was of a different texture. He was born a shepherd, grew to be a soldier and a general but renounced worldly life at the insistent call of the spirit within. He came to Vijayanagar and sat at the feet of Vyasaraya. Several influences worked on him like the *Shrivaishnava* and *Madhva* but he remained as non-sectarian and free in his approach as one possibly could be in those days. He attacked the caste system and other social evils in a forthright manner. He has given to Kannada works like *'Mohanatarangini'* and *'Nalacharita'* written in popular metre, besides his devotional songs. In his song, about the concept of *kula* he asks : 'The lotus that blooms, in the midst of mud, don't you bring it and offer it to God? The milk that comes out of the flesh of the cow, do not the Brahmins taste it ? What is the *kula* of *atma* and of *jiva ?* And of the five senses ? Where is the *kula* when the inner *atman* is pleased to bless you ?' Among his famous songs, mention must be made of the one in which he says in a spirit of complete dedication : 'This body is thine and this life is thine. All the joy and sorrow, which I experience from day to day is thine' and of another, in which he is reaffirming his faith in the protective power of God : 'Don't you be anxious; do be patient, my mind. He will protect everyone; there is not the least doubt about it.'

Among the other personalities in the Dasakuta who illumined the literature of Karnatak, Jagannathadasa stands out as a unique figure. He combined love of Kannada with a profound scholarship in Sanskrit, a liberal mind with an orthodox outlook and *bhakti* with *jnana.* He seems to have started with a distaste for Dasakuta, but ended up by himself becoming its eminent member. He has written a well-known work, called *'Harikathamrtasara,'* which is both an exposition of the chief tenets of the Madhva philosophy and religion and a devotional outburst.

'Harikathāmṛtasāra'

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He has also written songs in the manner of the Dasakuta. The liberality of his mind is remarkable as may be seen from the following from *'Harikathamritasara.'* "God may give you any type of body, give you birth in any country in any condition, pray for knowledge and devotion. .... All countries are holy lands, and all time is auspicious time, all souls are worthy of gift, all words are mantras, all works are worship to him who contemplates god.' A similar idea is expressed in grand imagery in one of his songs in which he says : 'The worship of God is very easy to those who know what it is. The universe is the *mantapa* and the earth is the *peetha.* The sun and the moon are the lamps. The trees are the chowries and the pure sky is the umbrella, the rain is the bath, the quarters are the garment, the *malaya* breeze is the incense, all the corn of earth is the offering (*naivedya*) and the glittering lightnings are *mangalarati* (waving of light).' The *Dasakuta* tradition continued unbroken almost till the modern times, but it lost its intrinsic lustre and appeal in the post-Vijayanagar period as it fell into the hands of lesser people, who were content to imitate the pattern without growing in stature.

In the jaina tradition, a large number of ascetics practised severe penance and built up centres of learning and spiritual uplift in different parts of Karnatak in the Vijayanagar and post-Vijayanagar period. Some of them adopted popular metres and wrote in popular style. Foremost among them was Ratnakaravarni who wrote his *magnum opus* entitled *'Bharateshvaibhava,'* portraying in the folk-tune of *Sangatya* the synthetic personality of Bharateshwara, the son of the first Tirthamkara, in a superb manner. It is clear from this work that the author was a *yogi* of a high order, with a life vision which found its symbol in Bharateshwara.

Karnatak is infinitely rich in saints. Even in so depressing a period of its history as the 19th century and the beginning of the 20th century, it produced great saints like Shri Murugharajendra, Shri Pant of Balekundri and Shri Siddharudha. Shareef Saheb was a Muslim saint who imbibed the assimilative culture of the land and wrote his mystical songs in Kannada, which are on the lips of the village-folk. There were other Muslim folk-poets whose mystical and other ballads are sung even today.

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RELIGIOUS TOLERATION IN KARNATAK *

G. Hanumatha Rao

INDIA IS a land whose religious toleration has been repeated from ancient times.[1] philosophy of tolerance goes back to the days of Ashoka, if not further back and even then we find it far more advanced than that of John Locke. While Locke confined his toleration to theists of every denomination and denied it to atheists, Ashoka extended it to all alike, theistic and atheistic. While to Locke toleration was a mere political obligation, to Ashoka it was also a religious duty—a virtue to be practised for the advancement of one's own religion. To understand and evaluate toleration in Karnataka, with which we are here concerned it is necessary to acquaint ourselves with the concept of tolerance in the larger context of Indian Culture.

Toleration may be of many kinds and practised at several levels. First, there is tolerance of a purely negative character; it is forbearance practised at the lowest cultural level. It is forbearance born out of indifference. You tolerate another religion by ignoring it; you simply do not care what one who has embraced another religion thinks or does. This is the negative attitude which most people adopt towards religions other than their own. They have neither the inclination nor the energy to know what the other man has been thinking of or doing for his salvation. Tolerance which is merely *tatasthya or oudarishinya* is hollow like a bubble and bursts at the slightest tourch. This kind of toleration may be called *Tamasika* toleration. Next to this comes the toleration that may be called rajasika toleration. Those who practise it rise above the level of intellectual lethargy and take the trouble of acquainting themselves with other religions. But the motive in doing so is to find out their weaknesses and criticise them. While

* The title should really be Religious Toleration in Karnataka in the larger context of Indian Culture. 1 This does not mean that there has not been any intolerance whatsoever in its history. But the prevailing tendency has been one of toleration.

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keeping themselves within the bounds of law and abstaining from violence, they hold debates and disputations to cry up their own religion and to cry down other religions. The practice of this kind of tolerance is politically unobjectionable; but the tolerance practised is not on a spiritual plane. It is these *rajasika* tolerationists that are the greatest mischief-makers in a society composed largely of uneducated people. They molest not the person or property of those of other religions but adopt the tactics of waving the red rag before a bull. They encourage the ignorant masses to take out their deities in pompous — often provocative — processions, write articles and make speeches praising their own religion and criticising that of their rivals. Something silly or trivial is said or done on such occasions and the bubble of *tamasika* toleration of the masses bursts and serious tragedies occur. So long as the masses are *tamasika* and their leaders are *rajasika* there is no real peace in society and higher values suffer.

As a saving feature of this sorry state of affairs there are, however, some refined souls who rise above this *rajasika* toleration. Their attitude to other religions is one of sympathetic understanding. While loving their own religion, they neither boast of their religion as the best nor denounce other religions as inferior. Their attitude is beautifully reflected in the proverb : "I met a hundred people on the road to Delhi and all of them are my brothers." They look upon followers of other religions as fellow pilgrims marching along the arduous path of emancipation; subject, like themselves, to doubts, fears and weaknesses and moved, like themselves, by the hope that the goal will be reached. This is *satvika* tolerance. The delineation of this highest type of tolerance by Ashoka in Rock Edict XII finds no parallel anywhere else.

ROCK EDICT XII[3]

1. King Priyadarsin, the beloved of the Gods reverences persons of all sects and householders by gifts and with various forms of reverence.

2. But the beloved of gods does not value either gifts or reverential offerings so much as that of an increase of the spiritual strength (*saravrddhi*) of the followers of all religions.

3. This increase of spiritual strength is of many forms.

3 Edicts of Ashoka translated into English by G. Srinivasamurthi and A. N. Krishna Iyengar, Pp. 33-37.

Sāravṛddhi

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4. But the one root (*mula*) is guarding of one's speech (*Vachogupti*) so as to avoid the extolling of one's own religion and the decrying of the religion of another or speaking highly of it without occasion or relevance.

5. As proper occasions arise, persons of other religions should be honoured suitably. Acting in this manner one certainly exalts one's own religionist and also helps persons of other religions. Acting in a contrary manner, one injures one's own religion and also does disservice to the religion of others.

,6. One who reverences one's own religion and disparages that of another from devotion to one's own religion and to glorify it over all other religions does injure one's own religion more certainly.

7. It is verily concord of all religions (*samavaya*) that is meritorious as persons of other ways of thinking may thereby hear the *Dharma* and serve its cause.

8. This is the desire of Devanampriya that the followers of all religions should be versed in many religions (*bahusrta*) and hold sound and righteous doctrines (*kalyanagama*) and that in diverse places this should be stated by those present.

"Devanampriya does not value gifts and reverential offerings so much as the increase in the spiritual strength of the followers of all religions."

This philosophy of toleration proclaimed by Ashoka in his inscriptions has spread from Peshawar in the north to Mysore in the south. It found a congenial soil in Karnataka for two important reasons : Kind nature has endowed its people with a temperament which is tolerant and hospitable; comparatively free from severe foreign invasions the people of Karnataka have had much scope for the development of their religious aspirations in peace and freedom.

Tolerant and hospitable, Karnataka has from very early times attracted spiritual teachers from all over India. More than a thousand three hundred years ago the Jains of Ujjaini[4] migrated to the South and sought and found shelter in the heart of Mysore at Shrivanabelgola. Since then they have spread all over Karnataka and played an important part in the political and cultural history of Karnataka. They have taken

4 "Bhadrabahuswami . . . having learnt from an omen and foretold in Ujjaini a calamity lasting for a period of twelve years, the entire *sangha* set out from the north to the south and reached by degree a country counting many hundreds of villagers and filled with happy people, wealth, gold, grain and herds of cows, buffaloes, goats and sheep." *Epigraphic Carnatica Sravanabelgola* Volume, Inscription No. 1 (date about 600 A.D.).

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service as ministers and commanders under Karnataka Kings, carried on trade successfully, built beautiful temples (basthis) and produced great literary works. The sixty-foot stone image of Bahubali at Shravanbelgola is a marvel of the art of sculpture. Jain poets have made a lasting contribution to Kannada Literature. Practically all of early Kannada literature is the creation of Jaina poets some of whom are classed among the great poets of Karnataka.

Mysore has been the cradle of Vedanta. Attracted by the serenity of its forests and the spiritual responsiveness of its people and princes, Shankara the founder of the Advaita school of Vedanta settled down in Mysore towards the end of his life and established his principal seat of learning (*Mutt*) at Shringeri which was received by the Mutt as a *jahagir* from the Vijayanagar Kings. This rich endowment has been safeguarded for centuries by successive dynasties of Karnataka rulers. Even the Muslim Nawabs of Mysore continued the endowment and what is more, they added to it gifts of their own. Persecuted by his own Chola king, Ramanuja, the founder of the Vishishtadvaita school of Vedanta, sought shelter in Mysore and founded a *mutt* at Melkote which has since then become a great place of pilgrimage for Shrivaishnavas. Madhva, the founder of the Dvaita school of Vedanta found in Karnataka a fertile field for the spread of his faith. Nowhere do we find the followers of the three schools so evenly spread and so amicably subsisting as in Mysore.

Religious toleration is possible only in a society where the freedom of the mind is recognised as a fundamental right. The right to freedom in religious matters has invariably been safeguarded by the rulers of Karnataka. How sacred a right they considered it to be can best be illustrated by an inscription of the Vijayanagar king, Bukkaraya (1368 A.D.) This inscription is memorable like the Ashokan edicts and breathes the same spirit of *satvika* toleration as the Ashokan edicts. It begins with an invocatory verse in Sanskrit and closes with an imprecatory verse in the same language and the main body of the inscription is in Kannada. Since the reproduction of the Kannada portion may not be useful to many of the readers of this volume the English translation of it as given in the Shranabelgola volume of Epigraphia Carnatica is reproduced here.

पाषंडसागरमहावडवामुखाग्निः
श्रीरङ्गराजचरणाम्बुजमूलदासः ।
श्रीविष्णुलोकमुनिमण्टपमार्गदायी
रामानुजो विजयते यतिराजराज : ॥

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On the 10th of Bhadrapada shuddha of Kilaka samvatsara, the 1290th year of Shaka era, during the time that mahamandaleshvara, punisher of hostile kings, champion over kings who break their word, Shri Vira Bukkraya was ruling the earth, dispute having risen between the Jainas and the bhaktas (vaishnavas), the blessed people (the Jainas) of all the *nadus* (countries) including Aneyagondi, Hosapattna, Penugonde and the city of Kalleha having made petition to Bukkaraya about the injustice done by the bhaktas – the king taking the hand of the Jainas and placing it in the hand of the Shrivaishnavas of eighteen *nadus* including all the acharyas of the places the chief of which are Kovil (*Shrirangam*) Tirumale (Tirupati), Perumal Kovil (Conjeevaram) and Tirurayanapura (Melkote), all the samayis; all the satvikas, mostikas those of the holy service, of the holy feet and the (holy) water; the forty-eight people; the savantabovas; and the Tirukula and Jambavakula (the Holeyas and Madigas) and declaring (at the same time) that there was no difference between the Vaishnava darshana and the Jaina darshana (decreed as follows) :

This Jaina darshana is as before entitled to the five great musical instruments and the Kalasha. If loss or advancement (*hani-vriddhi*) should be caused to the Jaina darshana through the bhaktas, the Shrivaishnavas will kindly deem it as loss or advancement caused to their (darshana). The Shivaishnavas will to this effect kindly set up a shasana in all the bastis (Jaina temples) of the kingdom. For as long as the moon and sun endure the Shrivaishnavas creed will continue to protect the Jaina darshano. The Vaishnavas and Jainas are one (body); they must not be viewed as different. Tatayya of Tirumale, by consent of the blessed people (the Jainas) of the kingdom, will, out of the money levied at the rate of one pana a year for every house according to the door from the Jainas throughout the whole kingdom for the bodyguard of the Vaishnavas at the holp place of Belagula appoint twenty servants as a bodyguard for the God and with the remainder of the money have the dilapidated Jinalayas whitewashed. In this manner, so long as the moon and sun last will they without failure pay every year and acquire fame and merit. He who transgresses this rule shall be a traitor to the king, the *sangha* and *samudaya*. If an ascetic or chief of a village destroys this charity he shall incur the sin of having slaughtered a tawny cow and a Brahmin on the banks of the Ganga.

स्वदत्तं परदत्तं वा यो हरेति वसुंधराम् ।
षष्टिवर्षसहस्राणि विष्टायां जायते क्रिमिः ॥ 5

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Bukkaraya is here setting right the wrong done to his Jaina subjects by the followers of Ramanuja whom he holds in high esteem. That this king should have upheld the cause of minority against the majority who are Shrivaishnavas and impressed on the latter that the Jaina *samaya* and the Vaishnava *darshana* are one and that harm or good done to the former should be looked upon by the latter as harm or good done to their own religion bears eloquent testimony to the *satvika* toleration which this Karnataka ruler has proclaimed. The violator of the 'shasana' would be looked upon not only as a traitor to the *Sangha* and *samudaya* but also as one incurring the sin of having slain a cow and a Brahmin on the banks of Ganga. Incidentally, it may also be noted that the safeguarding of a gift made by one's self or by another was a well recognised rule of Aryadharma and it has been respected by Hindu kings from the days of Manu who first enunciated it.

Religious tolerance not only permits the peaceful co-existence of different faiths but also promotes the understanding that the religious object and the religious response are fundamentally the same though the names and forms may differ. How well such an understanding had developed in Karnataka is borne out by the following invocatory verses appearing in 'shasana' of the Keshava temple at Belur. The 'shasana' is styled as

श्रीमद्वेलपराधीशकेशवस्य शासनम् ।

श्रीमत्त्रैलोक्यपूज्याय सर्वकर्मसुसाक्षिणे ।
फलदाय नमो नित्यं केशवाय शिवाय च ॥
यं शैवा समुपासते शिव इति ब्रह्मेति वेदांतिनो
बुद्धा बुद्ध इति प्रमाणपटव : कर्तेति नैय्यायिकाः ।
अर्हश्चेति ह जनशानमतिः कर्मेति मीमांसकाः
सोऽयं वो विदधातु वांछितफलं श्रीकेशवेशस्सदा ॥ 6

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5 *Epigraphia Carnatica, Sravanbelgula* Volume, Inscription No. 146 P. 146.
Basuvisetti, the good son of Harvisetti of Kallesha (Kalyan the Magadi Taluq) where there is another version of the same shasana having made petition to Bukkaraya sent. "For Tatayya of Tirumale and had (the 'shasana') renovated. And both the *samayas* (creeds) uniting bestowed the honorific title *sankghanayaka on Busuvisetti.*"

6 *Epigraphia Carnatica* Part I Vol. 5 Pp. 99. The number of the Shaka year is unintelligible. The date is probably 1397 A.D.

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In the first verse of this 'shasana' of Keshava, Shiva is praised along with Keshava. The other verse quoted goes further and invokes that Keshava whom the Shaivas worship as Shiva, the Vedantins as Brahma, the Buddhas as Buddha, the Naiyyayikas, skilled in proof, as *Kartta* the followers of Jainashana as Arha, the Mimamsakas as Karma.

The liberal-mindedness here shown by the Shrivaishnava priests of this temple and the King Harihara and his chieftain Gunda Dandanatha is indeed of a high order. On account of the charming note of tolerance which this invocatory verse strikes, it is often included among the verses sung at the commencement of public functions.

Another important outcome of freedom of thought and freedom of life is the appreciation of religions other than one's own and the criticism of one's own religion in the light of other religions. Different religions existing side by side cannot but give rise to comparison of one with another. Comparison is a half-way house to constructive criticism and constructive criticism results in religious reconstruction. There are always sensitive souls among the adherents of every religion who, keenly alive to the virtues of other religions and the shortcomings of their own, are stirred by the reforming zeal. In Karnataka sensitive spirits among the Hindus have criticised their religion in the light of other religions and have given birth to reforming movements. They felt that the traditional Hindu religion laid stress more on authority and book learning, formal rules and ritual differences of caste and sex rather than on inward faith and purity in thought, word and deed. Reforming spirits like Basavanna[7] among the Shaivites and Purandaradasa and Kanakadasa among the Vaishnavas have called pointed attention to these. The former set up the *Sharana-sangha* and the latter the *dasakuta* in order to promote a purer monotheism. Sharana-sahitya and dasasahitya have enriched Kannada literature and brought new light to the masses in Karnataka. Purnadaradasa and Kanakadasa hold the same position in the hearts of the Kannada-speaking people as Kabirdas and Tulsidas, Ramdas and Tukaram hold in the hearts of the Hindi and Marathi-speaking people.

As in the old days, in recent times also, Karnataka has been responsive to the reforming movements. There are branches of the Arya Samaj, Brahma Samaj and Sri Ramakrishna Mission all over Karnataka. Great

7 It is a pity that a reforming religion such as his, beautiful in many ways, should have traces of intolerance.

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in themselves but touching mostly the elite, these have been eclipsed by the reforming movement initiated by Mahatma Gandhi which has a wider appeal. The teaching of Mahatma Gandhi is not a mere continuation of the reforming zeal of the Vaishnava bhaktas, but the elevation of it to newer heights. The teaching that hatred is not conquered by hatred and that hatred is conquered by love, evil by good, miserliness by charity, error by truth is age-old (*sanatana dharma*).[8] But its application to remove social and political disabilities and to settle social and religious differences has raised resistance to evil to a plane hitherto unknown.

Before Mahatma Gandhi there have been ever so many teachers who have preached tolerance of the noblest type and put it into practise too. But whoever did give it so many faces, whoever did personify it so well as Mahatma Gandhi!

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8 *Udyogaparva* XXIII 73. *Dhammapada* 5. *Sarvajna Vachanagalu*, 1133-36.

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THE CULT OF DEVOTION IN KARNATAKA

H. R. Pandurangi

I CANNOT think of paying my tribute to Shri R. R. Diwakar in a more fitting manner than by writing something on the cult of devotion in Karnataka. His works *"Haribhakti Sudhe," "Antaratmanige"* etc. show how devoted a disciple of the saints Shri Diwakar is. He follows those saviours of mankind who seek to preserve it from the clutches of materialism, atheism and bare intellectualism. Intellect devoid of emotion is speculative and idle and indulges in abstractions and leads us nowhere. As Radhakrishnan has said, "Philosophy leads us to the gates of the promised land but never lets us in." It is devotion that leads us in; intellectual devotion is never blind; it is all-seeing. It is born out of the deep, unshakable and unflinching faith in the efficacy of spiritual and eternal values of life and not from out of helplessness or fear as sometimes supposed. The devotion that is born out of fear is not genuine devotion, as for example devotion in the Vedas. The Vedic people offered oblations to the gods and performed sacrifices and worshipped the natural forces not from devotion or dedication, but with fear or with an intention of getting rewards in this world. It is the beginning of the path of devotion—but it is spurious devotion. There are three paths, according to convention, to achieve 'moksha' and they are the path of intellect, the path of devotion and the path of duty.

Karnataka is a land of poets, philosophers, saints, prophets and social reformers. It has given birth to philosophers, like Madhva, and saints and prophets like Purandaradasa and Kanadadasa. The Kannada philosophers and saints follow a path which is unique combination of knowledge and devotion, and neither knowledge alone nor devotion alone. This particular aspect can be seen not only in philosophers but also in the Haridasas. Hence a study of both philosophers and Haridasas is quite essential to know what important part 'bhakti' plays in the life of man.

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THE CULT OF DEVOTION IN KARNATAK

Man is neither purely intellectual nor emotional. He is a combination of both. Psychologically man is intellectual and emotional, but philosophically he is intellectual and intuitional. We speak of emotion, intuition and mysticism; whatever their import and connotation may be, each one of them is opposed to intellect, though all of them are the means of attainment of 'moksha' or knowing Him—God, the Almighty. If the intellectualism of a past age found culmination in Shankara—the great Advaita philosopher, the intellectual-devotionalism of that age found culmination in Madhva—the great Dvaita philosopher. He was not a mere devotionalist but also an intellectualist. The Advaita philosopher Shankara was only an intellectualist; there is no place for 'bhakti', or devotion, in Shankara's philosophy. Devotion is born out of the definite knowledge that God Vishnu is 'sarvottama,' the best of all; 'sarvaswatantra,' the one who enjoys complete independence and freedom, 'Sarvajna'—the knower of all. This type of devotion is not therefore blind or dogmatic. It is an intellectual conviction that Vishnu exists and is supreme of all beings. He is the creator, maintainer and destroyer of the universe. He is all-powerful. This knowledge of Vishnu is a condition-precedent to a devotee. In order to understand this point very clearly, a knowledge of the two schools—Advaita and Dvaita—is quite necessary.

ADVAITA: The Brahman is the only Reality. The world is an illusion. The individual soul is not different from Brahman. The Brahman is quality-less and formless. The world appears to be real on account of our ignorance. The world has only an empirical reality based on Avidya. When Avidya is cast off, there is no world, no creation and nothing.

Lord Buddha said that there is no God, no creation, no soul and nothing exists. Shankara wanted to establish, as against Buddha that Brahman exists, the world is real, there is creation, but ultimately he became what is known as a "veiled Buddha." This has been finely criticised by Madhva." " यदेव शून्यं शून्यवादिनः तदेव ब्रह्म मायावादिनः " "That which is *nihil* to the *nihilist* is the Brahman of the advocate of the doctrine of illusion That which is *asat* (unreal) to the *asatvadin*, is *sadasat* (real and unreal) to Shankara, and that which is *samvriti* to him is maya (an illusion) to him, and that which is *nihil* to him is quality-less Brahma to Shankara. Therefore Shankara is a veiled Buddha " प्रच्छन्नबौद्धोऽयमतः प्रामद्धः "

MADHVA PHILOSOPHY: Hari is supreme. He is different from the world as well as from individual souls. He is the creator, maintainer

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and destroyer of the universe. He is all in all. He possesses infinite qualities. He is all-merciful and kind. The world is real. It is different from God. There is a difference between the animate and the inanimate. There is a difference between God and the world.

There are five types of differences in Madhva Philosophy : (1) God and the world; (2) the animate and the inanimate world; (3) God and individual souls (4) world and individual souls; (5) individual souls themselves.

It is only by the grace of God that the individual gets redemption or 'moksha'. It is therefore the duty of the individuals to get His grace, and pure, spotless devotion is the means of getting it. अमला भक्तिश्च तत्साधनम् Madhva declares in unequivocal terms that there is none superior to God Hari. Hari is par excellence. He says श्रुणुतामलमत्यवचः परमं शपथैरितमच्छ्रुत बहुयुगम्। न हरेः परमो न हरेः सदृशः परमस्स तु सर्वचिदात्मगणात् ॥ "Listen to the great truth, nothing but the truth, which I declare with all the confidence at my command that there is none superior to Hari." This shows the main trends of Madhva Philosophy, and this subsequently paved the way for the cult of devotion in Karnataka.

Intellect plays an important part in the life of man, though devotion is the immediate means of attaining 'moksha'. That is to say, the results of devotion are always quicker and unmistakable, whereas those of intellect are gradual and doubtful. What the head cannot achieve the heart achieves. Yet the human mind is inclined to favour intellect rather than emotion. Thus we find that there are two trends, namely, one trend of thought favouring reason and the other trend favouring devotion. Thus there are two schools of thought in Karnataka—one known as "Vyasakuta" and the other known as "Dasakuta."

According to Vyasakuta reason is supreme and we should follow the path of knowledge. A very high place is given to this path. It is meant for only a section of the people and is aristocratic; it debars women and non-Brahmins from its purview. They are regarded ineligible for the study of the Vedas and religion. Consequently the appeal of the Vyasakuta was limited. Large groups of people were dissatisfied with it and, as a result, there arose another school—the "Dasakuta."

The disciples of Vyasakuta were aware of the fact that mere knowledge was not sufficient for the attainment of 'moksha' and they knew, moreover, that philosophy is not meant for an isolated individual living

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on a deserted island. It is for the mass of people, and one should live in the world amidst temptations, but yet not succumb to them; and one should rise above them all and conquer them. 'Moksha' must be achieved through society. It is said in the Isha Upanishad भुञ्जन्नेवः कर्माणि जिजी-विषत् शत समाः One should live a full life of a hundred years enjoying the fruits of action in this world. Knowledge, devotion, and renunciation are the three essential qualifications of a seeker of truth. It is the blend of these three that would help man to enter the regions of pure delight and bliss. We find this combination of all the three qualities in Madhva philosophy. Though I have drawn a line of demarcation between Vyasa-kuta and dasakuta, it is difficult to seperate one from the other. The division is valid only in a very general manner. The followers of vyasa-kuta adopted perception, logic and the testimony as the valid means of knowledge whereas the Dasakuta adopted intuition, devotion and mysti-cism to know the Reality. What the Dasakuta preached was yogic per-ception that would take us directly to God. The Dasas were aware of the fact that God Hari is beyond proof, and beyond any reach. यतो वाचो निवर्तंतअप्राप्य मनसा सह । '

Mr. A. P. Karamarkar in his book "Mystic Teachings of the Haridasas in Karnatak" has rightly pointed out the differences as follows :— "The word Dasakuta denotes 'a class of Dasas (slaves of Hari)' and it is equi-valent to the expression 'Bhakti-Pantha' or 'Bhakti Sampradaya'. The word 'Dasaru' and 'Vyasaru' first came into vogue in the time of Purandar-dasa and his religious preceptor Vyasaraya. Later on, the disciples of Purandaradasa were called 'Dasakutasthas'. But the words Vyasakuta and Dasakuta assumed a different meaning altogether after sometime. "Vyasakuta meant the branch of devotees who were well-versed in Sans-krit and who knew the philosophies in the original, and Dasakuta meant that branch of devotees who conveyed the message of Dvaita philosophy and religion through the vernaculars."

The peculiar characteristic of the Haridasas of Karnatak is that they are all, without any exception, followers of the Madhva school of thought. They are worshippers of Hari. What was a matter of meditation with the Vyasas, was a matter of experience and faith with the Dasas. The great Madhva and his followers well knew the fact that intellect alone was barren and emotion alone was blind; and the combination of reason and emotion was the noble path. There is complete agreement between the Dasas and the Vyasas regards the ultimate nature of God. But God is revealed to the Dasas through devotion. As a matter of fact, the Dasas made the gospel of Madhva more popular with the public and that way

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contributed a great deal to the advancement of philosophy. The Dasas were not founders of a religious movement; they were followers of a particular school of philosophy, that of Madhva. They possessed no superordinary or miraculous powers. They wrote and sang the praises of God Hari from divine inspiration. Their descriptions and praises of God were not based on fanciful imagination, but on their direct knowledge of God as revealed to them in their deep meditation. Though Madhva and his followers worshipped God through devotion, their main interests were intellectual and philosophical. It is very difficult to draw a line of distinction between philosophy and religion in India, for we Indians practise philosophy, and the practice and performance of philosophy in life is religion. We practise what we preach; and we preach what we believe. By the translation of philosophy into action in life coupled with pure devotion, Madhva and his followers gained powers which baffled humanity. They worked wonders to show to the world that a true devotee of God is not bound down by any law, natural and supernatural, and that by the grace of God one can transcend all barriers. They were not only perfect in themselves, but they had the power to purify other men. This was the unique possession of the Vyasakuta.

Madhva was born at *Pajakakshetra* in the district of Mangalore (Madras State). He is the founder and the supreme head of the *Uttaradimath*—the fountainhead of the Dvaita philosophy. It is said that once he went to Udipi for a dip in the sea. He saw a ship coming from Dwaraka to Udipi. The sea was rough. The ship was about to be sunk. Madhva noticed that the merchant and the ship were in distress. He was overcome with pity and took out his upper garment and waved it towards the ship, and the ship safely arrived at the beach. The merchant's joy knew no bounds. He prostrated before the Yati proffered his services and sought his blessings. Pleased with his sincerity, the Yati invoked long life and prosperity for the merchant and asked for a piece of "gopichandan" from the ship. The merchant readily gave it. The Yati kept that piece on his head, and danced all the way to the temple of "Vadabandeshwar" near Udipi. There he broke open that piece of "gopichandan," and what did he see in it ? Lord Krishna, the creator of the Universe, with flute in hand. The Yati went into a trance. Tears of joy rolled down Madhva's cheek. He installed the image on the bank of the Sarowara formed, as it were, out of his tears of joy. It is known as the "Madhva Sarowara." A host of Acharyas belonging to Madhva school have performed miracles with their divine powers. In modern times, Raghavendra Yati at Mantralaya is supreme among these. Thousands of devotees visit Mantralaya everyday and offer worship. There is

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a beautiful "Brindavan" for the Swami on the banks of the Tungabhadra. By the Swami's grace incurable diseases are cured and the blind regain sight. Shri Raghavendra worked many miracles during his life-time. They speak for the spiritual powers of him and other saints. "They justify to the world that there is a superhuman power, a Ruling Entity that governs all and is at the root cause of this universe and that the saints and prophets that have descended to the Earth are the messengers of the Supreme Entity bound to discharge a sublime mission."

The Haridasas surrendered themselves to God Hari in the completest devotion and dedication. They wandered from place to place, converting men and women to the Dasakuta. They had no fixed abode, for the whole world was their home. They composed songs in praise of Hari, and though the moods of their songs were different, the underlying faith was one and undivided. They exhibited a complete sense of detachment from family ties and were indifferent to worldly possessions and happiness. Hari was their spiritual friend, philosopher and guide not only in moments of distress and depression, but in moments of joy and elation as well.

To listen to the songs of the Dasas is to forget the surroundings and to identify oneself with the Eternal. The words of the Dasas go straight to the heart, because they come from their heart. Sripadaraya, Vyasaraya, Purandaradasa, Kanakadasa, Vijayadasa, Gopaladasa and Jagannathadasa were the most prominent among them and let us learn something of their lives.

Purandaradasa has been considered the most popular of all Dasas. He was born at Purandaragad in Poona District in 1484 A.D. His father was a wealthy merchant, a 'saraf'. The son naturally followed the profession of the father. There is an interesting story as to how this 'saraf' was converted into a devotee of God. Purandara was supposed to be a very miserly person. Once God Pandurang, in the form of an old Brahmin, visited the house of Purandaradasa in his absence, and begged her for a dole for his son's marriage. She gave her nose-ring to him. The old Brahmin went to Purandaradasa's shop to sell the nose-ring. After disposing of the old Brahmin, Purandaradasa, who recognised the ornament, went home and asked his wife where her nose-ring was. His wife who knew her husband's miserliness and temper only too well, went in, and prepared to take poison. But to her surprise, she found the nose-ring fall into cup from above. She was filled with heavenly joy and handed over the nose-ring to her husband. Purandaradasa could not believe his own eyes.

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Purandaradasa went back to his shop only to find that the nose-ring was not there at all. He went back home and his wife told him all that had happened. When he came to know the whole story, he realised the worthlessness of the material possessions. He renounced all riches and worldly pleasures and became a devotee of Hari and went in search of Him like a thirsty man in search of water. At that memorable turning point in his life he composed a song : "Oh, that old Brahmin where hast thou gone ? Where should I search for you ?" Even the preceptor he chose, Vyasaraya, composed a song in praise of his disciple Purandaradasa: "Oh, if there be any Dasa, it is Purandaradasa."

Purandaradasa contributed much to the richness of the Kannada language and contributed a great to the advancement of Karnatak music. It is said that Tyagaraja derived inspiration from him. Purandaradasa, according to tradition has composed nearly 475,000 songs. In his life-time he travelled far and wide and spread his philosophy through songs in Kannada. Mr. Masti Venkatesha Iyengar, the eminent scholar and writer, has aptly described Purandaradasa's works in the following words : "They (the songs) indicate a mind familiar with the world and its ways and inclined as much to see without as within. Wide knowledge, deep experience, and a great love of humanity are visible in them. Their range is great."

The Dasakuta recognised no barrier of caste or colour. Kanakadasa's name is enough to show to the world that all are equal in the eyes of God and that caste is no disqualification for a devotee. Kanakadasa was born at Bada in the district of Dharwar. He was a shepherd by caste and chose a military career. It is said that God Keshava used to appear in his dreams and ask him to become a Dasa; but Kanaka persistently refused to do so. Later, it is said, Kanaka sustained a terrible defeat in battle, after which he became a Dasa. There were many orthodox Brahmins who opposed him. But the great Vyasaraya, religious preceptor of Purandaradasa, offered him the holy water (tirth) and thus accepted him as a member of the Dasakuta. There is a story current about Kanaka, that once he was not allowed to enter the temple of Lord Krishna at Udipi and that, determined to see God, he went to the back of the temple and stood there like a statue without food or water for days together in meditation. Lord Krishna was so pleased with the prayers of Kanaka that he turned round on his pedestal and stood facing Kanaka. There is, even today, a little window, through which people obtain 'darshan' of Lord Krishna in Udipi and that window goes by the name "Kanakanakhindi."

India is a land of saints and prophets. Like all others, the saints and prophets of Karnatak have left their foot-prints on the sands of times.

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THE DHARMA OF ASHOKA AND THE GITA

S. Shrikantha Shastri

MANY scholars have hailed Ashoka as the earliest monarch in the world to emphasise the importance of *satya* (truth) and non-violence (*ahimsa*) and eschew war as a means to settling national and international disputes. The greatness of Ashoka has been attributed to his exclusively Buddhist leanings, but this theory has been challenged. The advocates of the Jaina theory have attempted to show that the entire Maurya dynasty followed Jainism and that Ashoka followed the religion of his predecessors as he himself asserts in his inscriptions.[1] Non-violence is no doubt more important in Jainism than in Buddhism. But truth and non-violence are ethical principles of remote antiquity in *Bharata Dharma*. Therefore some scholars have argued that Ashoka was neither a Buddhist nor a Jaina but a follower of *Sanatana Dharma* or "Porana Pakiti" as he himself says.[2] His regard for all sects is more in conformity with the tenets of the Brahmanical religion than Buddhism or Jainism, which at this period were small monastic sects, intolerant towards *tirthikas pasandas* and heretics. The Buddhist accounts of the conversion of Ashoka by Upagupta or Tissa or Nigrodha etc., are flatly contradicted by Ashoka's own statement that it was the Kalinga war that produced a moral revolution in him. Nowhere in the Jaina or Buddhist texts do we find mention of the Kalinga war, nor does Ashoka acknowledge anywhere that his missionary effort was inspired by Moggaliputta Tissa. Ashoka claimed great success throughout Jambu Dvipa but there is little evidence that Greece, Macedon, Cyrene, Corinth, Epirus, Syria, etc. were all converted to the particular dogmas of Thera vada Buddhism, which Ashoka is said to have endorsed after the refutation of the eighteen heretical sects in the Pataliputra council.

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1 *Jaina Antiquary*, Vol. V. 2 *Brahmagiri Edict.*

pāṣaṇḍas

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The Mahabharata (and with it the Gita) forms the main source of Dharma and apart from the interpolations, it must substantially have been compiled at least before c. 500 B.C.[3] Holtzmann, Lassen, Schroeder, Hopkins, Winternitz, Meyer and others who have tried to analyse the Mahabharata saw only successive reactions and failed to account for the fundamental plan underlying the whole work. Prof. Pisani remarks: "Who has told these Western critics that the didactic parts have been added to the epic ones? The Gita in its place is an indissoluble part of the poem according to Sylvain Levi. According to Levi, the Gita is the ideal centre – the poet of the Gita is that of the Mahabharata, with religious and practical aims."[4] Even when the Bhrguization of the original text took place in the first and second centuries A.D. as evident from the mention of Roma in the Sabha Parva, Kaserumant (Caesars, according to Weber and Levi), Dinara etc. the spirit of the ancient text was preserved in its entirety as sacrosanct and the Mahabharata verses in Baudhayana, Vasistha, Manu, Vishnu, Yajnavalkya, Narada and other smrtis, the Maha Bhashya, Apastamba and other Dharma Sutras show that the epic formed the primary source for Dharma.

It should therefore be acknowledged that the Mahabharata exercised universal influence throughout the country for nearly a millennium from the sixth century B.C. to the Gupta age and Ashoka shows close acquaintance with the message of the Mahabharata and the Gita. To assert that the age gave prominence only to the Prakrits and that the orthodox reaction after the Mauryas was responsible for the revival of Sanskrit is to ignore the existence of such works as the Artha Shastra and the Maha Bhashya and attach undue importance to the Jaina and Buddhist works. There was no period of ancient Indian history when we can safely assert that Sanskrit was either a dead language or that its all-pervading influence was in abeyance. The Vedic religion certainly did not cease to exist merely because Jaina and Buddhist faiths spread in some parts of India. All India was not converted to Buddhism or Jainism and neither was Buddhism the state religion under Ashoka.

The *Raja Dharma* section of the Mahabharata presents the political and ethical ideals of several ancient schools and Kautilya's Artha Shastra represents the particular viewpoint of its author on matters dealt with in the *Raja Dharma*. There is absolutely no basis for the contention of some who have invoked the name of Broeler, that Kautilya was probably indebted to the Greek conceptions of the city-state, imperialism, administrative

3 P. V. Kane; *Mahabharata verses in Dharma Sutras*, etc. *F. W. Thomas* Vol.
4 Pisani: *Rise of the Mahabharata*, *F. W. Thomas* Vol.

Rōmā

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machinery or army organisation. Ashoka, however, seems to have preferred the older ideals of polity and ethics of the Mahabharata and the Gita, instead of adhering to the Kautilyan injunctions. The Artha Shastra envisaged a different situation when shastra and shastra as well as territorial sovereignty had come under the control of an irresponsible executive represented by the Nanda imperialism. After the consolidation of the empire and more than half a century of ordered administration, Ashoka seems to have assured himself that the higher ideals embodied in the Mahabharata should be given a fair trial. The epic was not a mere textbook of Dharma but a practical guide. Bhishma says that mere textbook knowledge of Dharma is of little use but that knowledge should be reinforced by prajna and that the common people should be definitely ordered by the king to follow the precepts where there is doubt regarding one's duty.[5] But the Dharma should be comprehensive and not of one school only.

Ashoka seems to have attempted a synthesis of Raja Dharma and Apaddharma with the Moksha Dharma as depicted in the Shanti Parva. His quest for Shanti for his own self as well as for all living beings was guided not by any sectarian creed but by the eternal principles of *Sanatana Dharma.* The attempts of some scholars, who by a misinterpretation of the words of Ashoka have tried to prove that Ashoka was inimical to the caste system, the superior claims of the Brahmanas, the Vedic ceremonies, the older gods etc, have proved futile, in the face of the clear evidence of his own inscriptions. He is never tired of enjoying reverence and gifts to Brahmanas[6] as to all others worthy of respect. He himself displayed the images of the gods, etc.[7] He believed in Svarga,[8] Karma, Dharma, rebirth and retribution – the cardinal tenets of Vedic culture. He accepted the Dharma Shastra classification of *Karmas* as *nitya naimittika, kamya* and *nishiddha.* The modified prohibition of animal slaughter was not directed against Vedic sacrifices, which must have been few and far between even as in the previous and subsequent ages. The controversy regarding animal slaughter in sacrifices had existed long before

5 नैतत्श्रुत्वागमादेव तव धर्मानुशासनम् ।
प्रज्ञासनमिहारोऽयं कविभिस्समृतं मधु ॥
बाह्याः प्रतिविधातव्या. प्रजा राजा ततस्ततः ।
बहुशाखेन धर्मेण यत्रैषा संप्रसिध्यते ॥

Apaddharma. Ch. 140 3-4. Cf. *Prajna Vada.* (*Gita,* I, II).

6 Brahmagiri 2, R.E. III, IV etc. liberality to *Brahmanas* and *Shramanas;* proper respect for *Brahmanas* and *Shramanas.* Cf. *Mahabharata,* Shanti: Ch. 226.

7 R.E. IV. 8 Brahmagiri R.E. VIII, XIII etc.

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him[9] and continued long after him. The attempt to trace any Buddhist or Jaina influence in this prohibition is due to ignorance of the literature on this topic.

In his reaction to war and its horrors, Ashoka is represented as a contrast to the Gita ideal which enjoins *Dharma Yuddha* for the Kshatriyas. When Arjuna was confronted with the same problem, his first reaction seems to have been like that of Ashoka after the Kalinga war. *Shoka* and *Moha* clouded the judgment of Arjuna.[10]. But Ashoka regrets Asura Vijaya motivated by personal glory. In Asura Vijaya there is wanton destruction of old men, children and non-combatants, contrary to the rule of righteous war. [11]

वृद्धाः बालाः न हंतव्याः न च स्त्री नैव पृष्ठतः

तृणपूर्णमुखश्चैव तवास्मीति च यो वदेत् 11

Ashoka says that slaughter, death and carrying off the captives was only one of the causes for his regret. A stronger reason for his regret was the harm done to Brahmanas and Shramanas and others whose duty was to preach Dharma. [12] This was the greater violence, Ashoka was not against all violence as he warns the forest peoples to turn from evil ways that they be not chastised.

अपि च अटवी देवानां प्रियस्य विजिते भोति त अपि

अनुनेति अपि निजपेति अनुतापेपि च प्रभावे । R. E. XIII

Ashoka did not abolish capital punishment. *Danda* was not entirely given up in accordance with the marim :

धर्माद्धि युद्धात् श्रेयोऽन्यत् क्षत्रियस्य न विद्यते । (Gita I 31 cd)

Kautilya enjoins punishment according to the degree of the crime, neither *mridu* nor *Tikshna* but *yatharha*. This does not mean the equality

9 Cf. *Mahabharata, Bhavishyapurana*, etc. Cf. Moksha Dharma Ch. 253 ff. *Tuladhara Jajali Samvada* and Ch. 264.

10 प्राणिनां शोकमोहादिसंसारनी जभूतदोषोद् भवकारणप्रदर्शनार्थत्वेन व्याख्येवीयो ग्रंथः ..... शोकमोहाभ्य ामभिभूत चवे कविज्ञानः स्वत एव क्षात्रधर्मयुद्धे प्रवृत्तापि तस्माद् युद्धादुपरराम Shankara Gita-Bhashya 1-10

11 *Raja Dharma*, Ch. 99. 47. *Shukraniti* 4. 7. 358. 12 R. E. XIII (Shabazgarhi), *Vasati Bramana vashramana va aneva prasanda grahatha vayesuvihita esha agrabhutishu*, etc. Compare Raja Dharma, Ch. 97-97 on Dharma Vijaya. 13 Artha Shastra III, 1. mṛdu Tīkṣṇa yathārha

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of law according to a preconceived theory of the equality of all men or castes. There is therefore no basis for the assumption that Ashoka deprived the Brahmanas of their special privileges. Ashoka acted according to the principle that *Rajadanda* upholds Dharma.[13]

चतुर्वर्णाश्रमस्यायं लोकस्याचाररक्षणात् ।
नश्यतं सर्वधर्मानां राजधर्मप्रवर्तकः ॥
दंडो हि केवलो लोकं परं चेमं च रक्षति ।
राज्ञा पुत्रे च शत्रौ च यथा दोषं समंधृतः ॥

As Bhishma says kingship involves cruelty but weakness and vacillation in the ruler will lead to greater harm.[14]

न च नित्यानृसंसेन शक्यं राज्यमुपासितुम् ।
दानशीलो भवेद् राजा यज्ञशलिश्च भारत ॥
उपवासतपःशीलः प्रजानां पालने रतः ।
सर्वश्चैव प्रजा नित्यं राजा धर्मेण पालयन् ॥
उत्थानेन प्रदानेन पूजयेच्चापि धार्मिकान् ।
राज्ञा हि पूजितो धर्मः ततः सर्वत्र पूज्यते ॥
यद्यदाचरते राजा तत् प्रजानां स्म रोचते ।
नित्यमुद्यतदंडश्च भवेन्मृत्युरिवारिषु ।
निहन्यात् सर्वतो दस्यून् न राज्ञो दस्युषु क्षमा ॥

The analysis of Ashoka's precepts shows that neither in his dogmas nor in the general ethical principles was there anything distinctively Buddhist or Jaina. Ashoka nowhere mentions the Four Aryan Truths, nor *Pratitya Samutpada,* nor the eight-fold path, cardinal to Buddhism. The advocates of the Jaina theory are content to assume that Ashoka was at first a Jaina but later preached only *samayana Dharma.* The Bhabru edict

13 *Artha Shastra.* III. 14 *Raja Dharma Parva,* Ch. 76, st. 18 cd; 2-51 compare Manu VII, 105. A. S. P. 29; 121. नित्यमुद्यतदंडः स्यान्नित्यं विवृतपौरुषः ।
Pratītya Samutpāda,

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addressed to the Buddhist Samgha, Ashoka's visits to Buddhist holy places, the grants to *Ajivikas* indicate merely that he was a reverent student of these systems and cherished their welfare, in accordance with the ancient Brahmanical ideal of toleration and understanding of all religions. He followed the Gita precept[15] " न बुद्धिभेदं जनयेदज्ञानां कर्मसंगिनाम् " He asks all people to follow his example and show energy. 'Let small and great exert themselves."[16] "....The fruit is not to be attained by the great man only, because even the small man who chooses to exert himself may win great happiness in heaven." This conforms to the Gita injunction :

यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः ।
स यत् प्रमाणं कुरुते लोकस्तदनुवर्तते ॥ (3.21)

Obedience to elders and parents, respect for life, truth and similar ethical precepts are called by Ashoka *Dharma gunas* and *Purana Prakati* (ancient natural instinct or Sanatana Dharma). Ashoka did not emphasise the ultimate Gita ideal of *Nishkama Karma* which is only possible for a few highly disciplined minds but a lower every-day morality for the masses, with promises of happiness in Svarga and threats of the consequences of sin. The Gita says : "Even as those ignorant people become engrossed in karmas the wise also perform karmas with the most important difference – that the latter are unattached to the fruit and do their duty as a disinterested service to humanity (*loka samgraha.*)"[17] *Porana Pakiti* therefore also means duties done under the influence of *Prakriti* which is *anadi* and has the three gunas.

The later Brahmanas and Upanishads had asserted the impermanence of all karmas यथेह कर्मचितो लोकः क्षीयते एवं एवामुत्र पुण्यचितो लोकः क्षीयते । Ch. Up. I. The Gita also echoes the same idea. (क्षीणपुण्ये मर्त्यलोकं विशंति) The *Karma Kanda* reasserted the permanence of happiness in heaven अपां सोमं अमृता अभूम and postulated *apurva*. The Veda enjoins *kriya*

15 *Gita*, 3. 26. 16 *Brahmagiri M.R.E. Iyam phalena hiyam sakhye mahaptaveva papetave. Kamam sakhe kodake na hi...Pakaya banane vipule svage sakya aradetave.* 17 *Gita*, 3, 25, 27.

सक्ताः कर्मण्यविद्वांसो यथा कुर्वन्ति भारत ।
कुर्याद् विद्वांस्तथाऽसक्तश्चिकीर्षुर्लोकसंग्रहम् ॥
प्रकृतेः क्रियमाणानि गुणैः कर्माणि सर्वशः ।
अहंकारविमूढात्मा कर्ताहमिति मन्यते ॥

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(आम्नायस्य क्रियार्थत्वात्।) or *bhavana* 18 which has three components—the goal or fruit (*sadhya*), the means (*sadhana*) and duty (*itikartavyata*). Salvation is *sadhya* and not *siddha* according to this view. Accordingly Ashoka says "a good deed is a difficult thing .... ..sin is an easy thing." (R.E.V.) "Men of all sects desire mastery over the senses and purity of mind. Man, however, is various in his wishes, and various in his likings." This is the Upanisad and Gita teaching about the difficulty of controlling the senses and how our thoughts and desires shape our destiny and personality.19 Not only the thoughts at the moment of death but throughout life determine the man's future. Steadfastness 20 and devotion are therefore insisted on by Ashoka. He says : "This is the ceremony to be performed until the purpose thereof is fulfilled; for those ceremonies that are another than these – they are all of doubtful effect. It may achieve that purpose or it may not. And it is only for this world. But this ceremonial of Dharma is not of time. Even if one does not achieve the object in this world, in the world beyond is produced endless merit. But if one achieves that purpose in this world the gain of both results from it – that object in this world and endless merit in the other world." (R.E. IX).

The *Gita* characterises the regular performance of the three Dharma skandhas, *yajna, dana* and *tapas* 21 as *sat* and these *nitya karmas* should be done without egotism and will lead to purification (*visuddhikarani–shamkara*). *Sat* is explained in 17-26 as सद्भावे साधुभावे च सदित्येतत् प्रयुज्यते । प्रशस्ते कर्मणि तथा सच्छब्दः पार्थ युज्यते ॥ Therefore Ashoka is never tired of asserting the value of true *yajna, adhyayana and dana.* He enjoins the *antevasin* to observe Brahmacharya in gurukula. (हेमेव अंतेवासिना आचरिये अपचितिये – Brahmagiri). The *Brhadaranyaka Upanishad* (VI. 22) also says :

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18 साध्यसाधनेति कर्तव्यताविशिष्टभावनाप्रतिपादकत्वम् ।

19 *Gita* 8, 5f, 14, 14f. अतः खलु कर्तुमयः पुरुषः यथा कर्तुरस्मिंल्लोके भवति तथेतः प्रेत्य भवति। (*Ch. Up.* 8, 2, 10). *Cf. Br. Up.* IV. 4. 5ff. 20 *Gita,* 17.3. श्रद्धामयोऽयं पुरुषो यो यच्छ्रद्धः स एव सः । 21 *Gita,* 17, 11, 17, 20, 27.

(यज्ञे तपसि दाने च स्थितिः सदिति चोच्यते ।
कर्म चैव तदर्थीयं सदित्येवाभिधीयते ॥)
यज्ञदानतपः कर्म न त्याज्यं कार्यमेव तत् ।
यज्ञो दानं तपश्चैव पावनानि मनीषिणाम् ॥

Compare Ch. Up II, 23. 1

त्रयो धर्मस्कंधा । यज्ञोऽध्ययनं दानमिति प्रथमस्तप एव द्वितियो ब्रह्मचार्याचार्यकुलवासी तृतीयोऽत्यंतमात्मानं आचार्यकुलेऽवसादयन् । सर्व एते पुण्यलोका भवंति । ब्रह्मसंस्थोऽमृतत्वमेति ।

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यज्ञेन दानेन तपसाऽनाशकेनैतमेव विदित्वा मुनिर्भवति ।
एतमेव प्रव्राजिनो लोकमिच्छंतः प्रव्रजंति ।

Ashoka in accordance with the Vedic maxim that we owe a debt to living beings says : "Work I must for the welfare of all .... And for what do I toil ? For no other end than this that I may discharge my debt to animate beings." (R. E. VI)

ऋणानि त्रीण्यपाकृत्य मनो मोक्षे निवेशयेत् ।
जयमानो ह वै ब्राह्मणः त्रिभिर्ऋणवान् जायते ॥

This threefold debt is discharged by sacrifice, study and charity. Regarding *Dana*, Ashoka while emphasising the great merit of ordinary gifts, gives greater importance to *Dharma dana* or *sattvika dana* as described in the Gita.

दातव्यमिति यद्दानं दीयतेऽनुपकारिणे ।
देशे काले च पात्रे च तद् दानं सात्विकं स्मृतम् ॥ 17. 20.

The gift of a knowledge of Dharma is the best.

Similarly when Ashoka enjoins control of the tongue (vacha gupti), not wounding the feelings of others, honour to all Brahmanas, Shramanas and elders, mastery over the senses, purity of mind, gratitude, steadfastness, study of sacred texts, etc., he is echoing the words of the Gita regarding *sattvika tapas*.

देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।
ब्रह्मचर्यमहिंसा च शारीरं तप उच्यते ॥
अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत् ।
स्वाध्यायाभ्यसनं चैव वाङ्मयं तप उच्यते ॥
मनः प्रसादः सौम्यत्वं मौनमात्मविनिग्रहः ।
भावसंशुद्धिरित्येत् तपो मानसमुच्यते ॥

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श्रद्धया परया तप्तं तपस्त्रिविधं नरैः ।
अफलाकांक्षिभिर्युक्तैः सात्त्विकं परिचक्षते । (Gita 17. 14. 17).

Finally it cannot be too strongly emphasised that universal compassion and *maitri,* though adopted in later Buddhism is metaphysically and logically inconsistent with a faith which denies the existence of Atma and asserts *shunyatva, kshanikatva* and *niralmbana.* Universal compassion can be possible only on the basis of *sarvatmaikatva* of the Vedanta. Ashoka was motivated by an ethics and metaphysics different from that of the Buddhists who denied the soul or of the Jainas who were dualists. He tried to cultivate the samatva of the *sthita prajna.*

सुहृन्मित्रार्युदासीनो मध्यस्थेष्वबंधुषु ।
साधुष्वपि च पापेषु समबुद्धिर्विशिष्यते ।
सर्वभूतस्थमात्मानं सर्वभूतानि चात्मनि ।
ईक्षते योगयुक्तात्मा सर्वतः समदर्शनः ॥

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CHALUKYAN ARCHITECTURE

J. N. Kamalapur

PROBABLY no other part of India presents such a grand variety of architectural styles as does Karnatak. This of course is not without reason. Historically, Karnatak was ruled both by Hindu and Muslim dynasties, and this is the reason why we find therein architecture of both the styles, the most important examples of the latter school being found at Bijapur. Geographically, Karnatak is situated just between the two parts of India, which are culturally more or less different from each other i.e. the North which is dominated by Vaishnavism and therefore by the Vaishnava or the Indo Aryan style of architecture, and the South which is the stronghold of Shaivism and therefore the homeland of the Shaiva or the Dravidian school of architecture. Hence Karnatak not only presents temples belonging to both these styles, but also possesses, in the northern districts of Karnatak examples of beautiful mixture of these two styles, called the Chalukyan architecture.

Again, a further development of this style, now recognised as the Hoysala architecture is met with in its southern part, namely, Mysore State. From the point of view of religion, Karnatak, ever since the beginning of the Christian era, has given shelter to people of various religions like the Buddhists, Jainas, Mohammedans, Jews, Christians etc. and therefore possesses buildings, religious and otherwise, belonging to all these sects.

Lastly, from the constructional stand point also, Karnatak displays quite a variety of types, namely structural excavated and partly structural and partly excavated, and even among the structual ones, there is again variety in the material used i.e. red sandstone, greenish blue horn blende and hard black rock. In short, Karnatak with its singularly abundant and varied architectural wealth, presents literally an architectural

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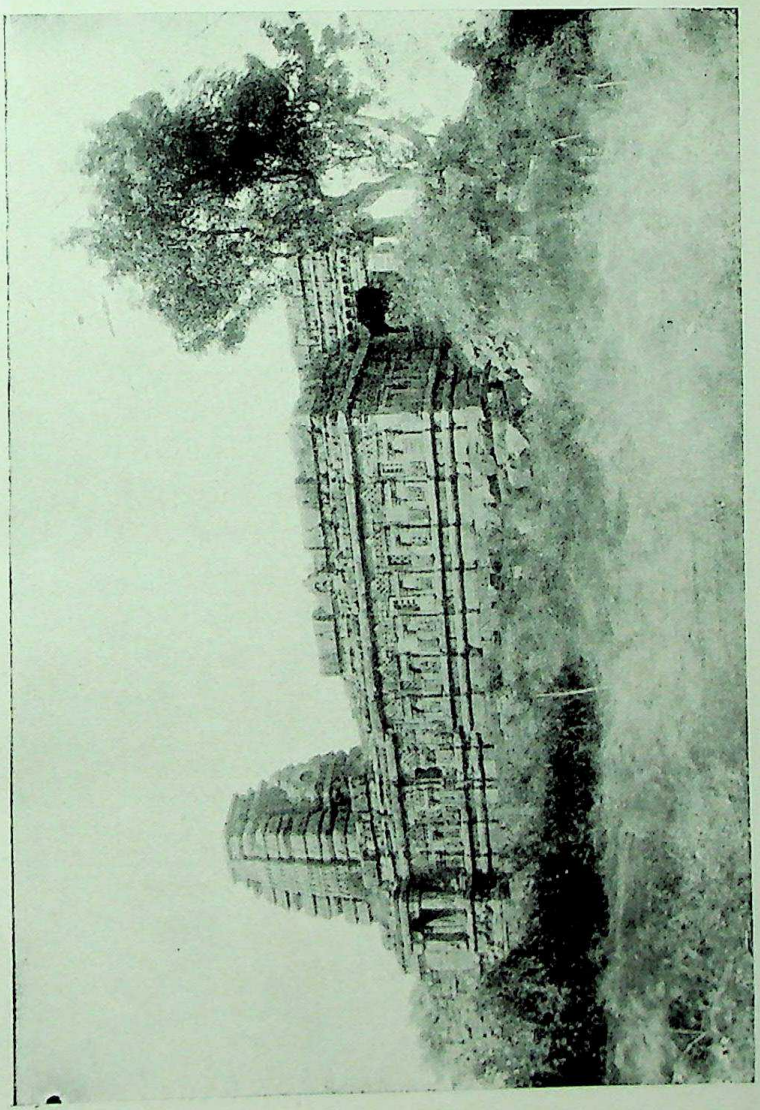

An Example of Chalukyan Architecture

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gallery and provides almost unlimited information and material to the students of architecture in general and to the students of Indian architecture in particular.

From what has been said above, it becomes clear that Chalukyan (with its later development, the Hoysala) architecture is Karnatak's own or special contribution to Indian architecture. An attempt has been made in this article to point out the main stages of development, important distinguishing features and a few examples of this class of temples.

Strict definitions, correct to the letter, are not possible in architecture in general and much less in Indian architecture, partly due to the almost imperceptible fusion or intermixture of different styles of Indian architecture and partly due to the various methods of classification and nomenclature adopted by different scholars. "The student who tries to tread his way through the somewhat bewildering mazes of Indian art is", as E. B. Havell says "often confused by the classification and analysis of European writers." And Chalukyan architecture is not an exception to this rule. It is difficult though not impossible, to say what exactly the term 'Chalukyan architecture' means. In fact, the same style has been given different names by different authors; the name 'Chalukyan architecture' was first given by James Fergusson, who was the first European scholar to make a systematic study of Indian architecture. At present, without entering into any controversy, we may try to see some general and distinguishing features of this school.

First of all it should be made clear that the scope of the term 'Chalukyan architecture' is not to be restricted to those few temples which were exclusively caused to be built by the kings and queens of the Chalukyan family, but it embraces all the temples erected throughout the area that was under their rule, and throughout the period that the Chalukyan Kings and their feudatories had their sway over that area. The Chalukyan rule over the regions forming the present Karnatak can conveniently be divided into two parts – the first belonging to the so-called Chalukyas of Badami, from Jayasimha to Kirtivarman II (about A.D. 500 to A.D. 760) and the second, belonging to the western Chalukyas or the Chalukyas of Kalyan, from Tailapa II to Tailapa III (about A.D. 970 to A.D. 1170). Roughly, we can take the period of the creations of these temples to be from the beginning of the 6th century A.D. to the closing years of the 12th century A.D. which means seven solid centuries – a period long enough for an architectural style to reach a fairly high level of perfection. As in point of time, so in point of space. The

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examples of this style of architecture or their remains are found over an extensive range of the country, its place of birth being Aihole, at present a small village in the Bijapur district. The Chalukyas, who declare themselves to have come from the North first settled at Aihole only (This, however, is a controversial point and some eminent historians are of the opinion that Chalukyan family was a purely indigenous family of Karnatak). Aihole remained the capital of the Chalukyan rulers from about A.D. 500 to A.D. 550, when Pulikeshi I changed his capital from Aihole to Vatapipura, the present Badami. Even today that ancient-looking village abounds in historical remains including not less than seventy temples – big and small, which bring before our mind's eye all its past glory and grandeur. With Aihole, then, as the centre, this style of architecture radiated in all directions. In the former period, the activity was restricted to a limited area; but during the later period, it spread far and wide, ultimately blooming in what is known as the 'Hoysala architecture', of which the world famous contributions are found at Halebid, Belur and Somanathpur in the Mysore State. The boundaries of this area may roughly be stated as follows : in the north, Kalyan in the Hyderabad State and the central portions of the Bijapur and Belgaum districts in the Bombay State, where they mix imperceptibly with the so-called *'Hemad-panti'* temples; in the south the northern parts of the Mysore State; where again, they evolve into the temples of the Hoysala style; in the east, though the Tungabhadra river is the boundary for all particular purposes, some stray examples are found beyond that, in the western part of Bellary district; in the West, similarly, though the ranges of the Western Ghats provide the natural boundary line, a few examples can be seen to have travelled across that, into the Konkan region. The chief area of this style of architecture, however, is the Dharwar district wherein there is hardly a village without an example of this style.

According to some scholars in the field of architecture, Chalukyan architecture is the result of the perfect blending of the two then prevalent schools of architecture – the northern called the Indo-Aryan or the Vaishnava style and the southern called the Dravidian or the Shaiva style. But a closer study of these temples, especially the earlier ones, cannot but reveal that the Chalukyan builders, in addition to drawing liberally from both these schools, added a number of new ideas and novel details in order to develop a separate style of their own. An observant eye cannot also fail to see that the temples of this style have a stronger leaning towards the southern than towards the northern style. In fact, as it has been rightly pointed out by Henry Cousins, the different steps in the course of their growth from the purely Dravidian style

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can actually be traced in certain earlier cases, though in the later ones, the additions and alterations have been so numerous as to make it almost impossible to detect the original forms.

Perhaps the most distinguishing characteristic feature of the Dravidian style is the existence of more than one storey and their horizontal arrangement in the tower. As against this, the tower of a northern temple is marked out by its perpendicular arrangement, reduplications, in this case, being obtained by the repetition of similar but smaller towers around the main one. Now, the Chalukyan style presents both these features. As has been said above, the mixture of these features can be more easily made out in the earlier examples than in the later. The Chalukyan artists, being more Dravidian than Aryan in every respect, naturally followed the principles of Dravidian style in the matter of general outlines and thus retained character of the southern tower; they only reduced the height of each storey and added to their number. At the same time, they borrowed from the northern tower firstly the idea of radial symmetry of the tower and secondly the tower itself, in miniature, for the purpose of decorations, thus presenting, in several examples, more or less continuous horizontal bands made of niches containing miniature towers or similar vertical bands up the centre of each face of the main tower. To these southern and northern features, they finally added a great variety of ornamental details, so much so that they entirely covered the whole surface with them, especially in the later examples.

Again, the southern temples are much larger in size than the northern ones, and in this respect also, the Chalukyan temples stand in between them. The southern temples invariably have extensive pillared halls attached to them, whereas the northern ones have seldom more than a single small closed mantapa. The Chalukyan builders seem to have tried to retain both. Dravidian temples generally have, in addition to the main shrine, a number of subsidiary shrines and corriders inside the compound; the northern ones, except in a few cases forming what is known as *Panchayatana,* are more solitary in their distribution. In this detail, the Chalukyan temples leaned towards the northern style in the earlier days and towards the southern style in later days.

Another point of difference between the northern and southern temples is in respect of the finial, which in the former, consists of a narrow pot with an *Amalaka* a circular crowning piece which is vertically grooved all round on it and, in the latter, is made up of a *Kalasha* or pot with a coconut placed on it. In this matter also, the Chalukyan

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artist found out a golden mean, as is evidenced in some of the earlier examples.

Thus, Karnatak, situated as it is between the Aryan dominated north India and the Dravidian dominated south India, has become the meeting place of their respective styles of architecture, together with other details of culture and civilization. The actual place where this sacred confluence is conspicuously apparent is Pattadkal, the one time secondary capital of the Chalukyas. Here, we can not only find temples of both the styles standing side by side with each other in addition to other temples of mixed nature, but we can also see, on the pilasters of the central hall of the temple of *Papanatha*, figures of amorous couples wearing fancy dresses, which display both the Tamilian and the Gujrathi styles, indicating thereby the meeting of persons of different parts of India at Pattadkal, which was a renowned place of pilgrimage.

Another, more or less a unique feature of the Chalukyan sculptures is that many of them furnish the names of the artists who figured them, and the fairly large number in which these names appear clearly indicates the existence of a regular guild of sculptors in those days. This feature may be seen to have continued in the Hoysala style also.

As has been already indicated, there are two periods of Chalukyan rule over Karnatak, belonging in the chronological order, to the Chalukyas of Badami and to the Chalukyas of Kalyan. During the first period, the spread of this style was restricted to a few places, namely Aihole (about Seventy temples, some of them being minor), Pattadkal (nine to ten Hindu and one Jaina). Badami (*Mauagitti Shivalaya* and the group of *Bhutanatha* temples), Mahakuteshwara and Kukkanur (*Navalinga* and *Kalleshwara* temples). But during the second period, it covered a very extensive region. However, the more important examples are as follows Lakkundi (Jaina, *Kashi Visheshwara* and *Nanneshwara*, Haveri (*Siddeshwara*), Niralgi (*Siddarameshwara*), Galaganatha (*Galageshwara*), Hanagal (*Tarakeshwara* and *Ganapathi*), Bankapur (Sixty-pillared temple), Kundgol (*Shambhulinga*), *Laxmeshwar* (*Ishwara*), Tilawalli (*Shanteshwara*), Anavatti (*Kaithabheshwara*), Itagi (*Mahadeva*), Kuravatti(*Mallikarjuna*), Gadag (*Trikuteshwara*), Dambal (*Dodda Basappa*), Unakal (*Chandramoulishwara*), and Balambid (*Kalleshwara*).

Pāpanātha

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During the former period, the art of temple building was still in an infant stage. The temples of this period, with the exceptions of the *Papomatha* and *Virupaksha* temples at Pattadkal and the *Durga* temple at Aihole, are, therefore, of a very ordinary calibre. But by the time of the latter period, the art had reached a sufficiently developed stage and therefore, the temples of this period are not only more complicated in the matters of layout and construction, but are also filled with beautifully finished sculptural details of various designs. Especially some of the examples of this period are so fully decorated with these ornaments that we find it difficult to find even a square foot of plain space on the surface. Looking at this state of affairs, one western scholar had said : "In the more ornate examples, the amount of ornamental detail crowded over the surface of one temple would suffice for two or more if sparingly and judiciously applied." The main reason for this wonderful advance in the later period was, ofcourse, the experience gained through centuries of work. But there was another reason almost as important as the above and that was the change in the type of the material used for the work. What was used in the earlier days was the red or yellowish red sand-stone. No fine or minute work was possible with this material and therefore we find only hugeness (and this, in contrast with the later work, formed the very characteristic feature of the earlier Chalukyan art) in the works of this period. Moreover, this kind of stone could not stand the forces of nature and as a result of this, we find many examples of this period having suffered badly at the hands of time. But in the later period the Chalukyan artists abandoned this, in favour of a new building material, the greenish or bluish black horn blende. This new material is very smoothly tracable under the chisel and is therefore eminently suited for the fine, minute and intricate carving work, which is so characteristic of the later Chalukyan art. This change in material was also naturally followed by a dimunition in the size of the masonry. It would, therefore, not be an exaggeration to say that it was this stone that was, to a very large extent, responsible for some of the world famous examples of the later Chalukyan period and also of the Hoysala period later still. It was with this work in view that Colonel Meadows Taylor observed : "No chased work in gold or silver could possibly be finer and the patterns to this day are copied by gold-smiths, who take casts and moulds from them, but fail in representing the sharpness and finish of the original." Another property of this stone is that it is soft at the time of being quarried and gets hard on exposure to the weather, and it is this property that makes it so admirably adapted to sculptural work, for while it readily lends itself to the carver's skill, centuries of exposure do not diminish its sharpness.

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In the northern parts of Karnatak, especially in the Dharwar district which is the chief centre of the later Chalukyan art, this kind of stone is available at Dudihalli of the Hirekerur taluka, Devagiri near Haveri, Byadgi, Savanur, Motebennur of the Ranibennur taluka, some parts of the Hanagal taluka, Sangur of the Haveri taluka and Beladhadi near Gadag, etc. A number of old bits of carving have been recently found shrewn over the hill near Gadag, for instance, and it is quite possible that the stone for the old temples at Gadag, Lakkundi and Dambal was taken from this place.

Now let us examine some common features of the Chalukyan architecture. The Chalukyan temples are not so very attractive from a distance, and the reason for this is that they have no striking outlines to catch the eye and their details are too small and too crowded to be properly seen and appreciated from a distance. But a closer examination reveals the qualities for which they are known. Bands upon bands of minute lace-like carving and beautifully decorated pillars, bas-reliefs and panels and niches are some of the main features of the style. "One cannot help wondering," says Henry Cousins "at the amount of lovely details, all finished with scrupulous care, tucked away in dark corners." The interior of these temples, as is that of others in India, is very dark, especially when judged from the western point of view. It is impossible to see the inner parts, without the aid of a lantern. And Henry Cousins has discovered a 'purpose' in this. Says he, "Enveloped in the dimly illuminated gloom of the shrine, it is God; brought out into the open world, it would be nothing but a stone image." Ventilation, in many cases, is also no better than lighting.

In the smaller temples belonging to the period of the Chalukyas of Badami, there are usually only two parts – a shrine (called garbhagraha) and a porch (or a mantapa) attached thereto. (The earliest examples of this period,–belonging to about A.D. 500–A.D. 570–such as the *Meguti* and the *Kontagudi*: of Aihole and the temple of Ladkhan, which is perhaps even earlier than these two, do not have even a separate shrine as such; the only one hall which makes up the whole temple contains against the backwall a sort of a raised platform and that is all). In the some what larger temples of the next century, some have one hall and two shrines and the others, a single shrine with two or three doorways and porches leading to the main hall. In still later examples, the existence of a pillared hall forms a common feature, while the parts such as the *Prakara* or the compound, the *Pradakshinapatha* or a passage round the shrine and the

Prākāra

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Dwara-mantapa or the entrance porch are restricted to the largest and the latest examples such as the temple of *Virupaksha* at Pattadkal. The temples of the period of Chalukyas of Kalyan are, as a rule not so simple in construction. Though the *Vimana,* the *Navaranga* and the *Mukha-mantapa* parts form their essential features, there is a great variety both in their number as well as their arrangement. Some temples, in particular, which may be recognised as the fore-runners of the Hoysala tem. ples, have more than one garbha-grahas.

With regard to the directions which these temples face, there seems to be no fixed rule. Generally Shaiva temples face east or west; many Vaishnava temples face north; temples of Ganapati and Jaina temples some times face south.

As for the ground plan, in the earliest temples it is either plainly square or oblong; in the later ones, it is oblong but with a number of projections and recesses; and in the latest examples, it is fully multi-cornered or star-shaped. The best examples of the last-mentioned class can be found in the temples of *Shanteshwara* (Tilawalli) and *Dadda Basappa* (Dambal). Some scholars ascribe a reason as to why the ground plan gradually assumed the shape of a star, and perhaps they are right. The reason, according to them, is this: The Chalukyan and the Hosyala artists were extremely fond of ornamental work. They were not satisfied even with the largest number of images they could figure on the walls of these temples. In a way they were always thinking as to how they could get more space for decorations – and the natural result of this was the star-shaped ground plan.

Now a few words about the sects to which these temples belong or rather orginally belonged. Though, at present, practically every one of these temples contains a *Linga* and a *Nandi* (the reason for this being the rise of the Lingayat sect in the 12th century, which militantly appropriated every temple to its own purpose), it is generally held that all, or almost all, the earlier temples were Vaishnava in dedication. Whatever may be the presiding deity at present, the original deity to which a particular temple was dedicated can be easily and un-mistakably found out by looking at the image that is made to preside on the shrine door. In case of a Vaishnava temple, it is of *Laxmi, Gajalaxmi* or *Garuda;* in the case of a Shaiva temple, there is either *Ganapati* or *Kartikeya;* and in the case of a Jaina temple there is an image of Jina, sitting or standing. Though a majority of the earlier temples are dedicated to Vaishnava deities, many of the later period have been dedicated to Shaiva and Jaina deities as well.

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Looked at from the point of decorations, there is almost no part which is not decorated in these temples. Of all the temples, the Jaina ones are by far the least decorated. The most important parts, which are decorated in almost every temple of this style however, are the pillars, the doorways and the domical ceilings called the *Bhuvaneshwaris*. In the more recent examples such as, for instance, the temple of *Mallkarjuna* at Kuravatti, are also found images which later in the Hoysala style are called the *Madana Kai Vigrahas*. As for the pillars, they are square in the beginning and round later on. Among the earlier temples, the *Durga* temple at Aihole and the *Virupakhsha* and *Papanatha* temples at Pattadkal have pillars with beautiful female figures at their bases. The round pillars in some of the later Shaiva temples and mutts, are unimaginably smooth and shining. It is while speaking of such a temple that Colonel Neados Taylor remarked: "It is impossible to describe the exquisite finish of the pillars of the interior of this temple . . nor to estimate how they were completed in their present condition without they being turned in a lathe." There are other temples of this period which are known for the minute decorations of their pillars. Though all these pillars look similar from a distance, each of them differs from the others in the details of design and decoration. For profusely and beautifully decorated doorways, perhaps the best example is provided by the temple of *Nanneshwara* at Lakkundi . Here we find bands of intricate carvings of varied shapes and sizes. Wonder-struck by this sort of work, Alexr Rea exclaims : "No one who has examined any single specimen of Chalukyan carving can have failed to its marvellous intricacy and artistic finish in the minutest details." At the foot of the doors of the earlier temples, are often found the images of the river goddesses *Ganga* and *Yamuna*, one on either side.

As has been said by Henry Cousins one of the prettiest features of the Chalukyan temples is the Bhuvaneshwari, which in some cases is domical and in others, flat. When domical, it is constructed by placing rings of stone, one upon another and each ascending ring smaller than the lower, closed at the top by a circular slab. When flat, it is divided by cross ribs into smaller square or triangular compartments. The inside is beautifully carved, there being great variety in the details of carving. In the domical ceilings, there usually hangs from the apex, a graceful pendant or rosette and in the flat ones, there are often intricate geometrical designs. The best examples of the former type are found at the *Tarakeshwara* temple of Hanagal, *Kaitabheshwara* temple of Anawatti and the sixty-pillared temple (Aravathu kambada gudi) of Bankapur, and the best example of the latter type can be seen in the Shaiva temple at Ganjigatti.

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In the earlier temples, the figure sculpture is very realistic and free from restraint, whereas in the later ones, it is found more or less crystallised into strict conventional forms. As a result of this, there is as much copying and repetition of sculptural forms in the later work as there is originality and variety in the former.

The fact that each principal deity has its own stereotyped pose in accordance with descriptions in the religious literature, indicates that by the time of the later period of the Chalukyan architecture, the art of image sculpture had assumed the status of a regular science with its own rigorous rules and regulations. The walls of the earlier temples have been occupied by the sculptures of the heroes and warriors as well as of the scene's from Ramayana, Mahabharata and Bhagavata, whereas those of the later ones are filled with deities not necessarily from these works; now and then are also found the figures of *yogis* and dancing girls in the recesses of the later temples. Animals have been given no entrance, except in small ornamental bands, the most favourite animal being the elephant.

We have now come to the end of a short outline of the general features of the Chalukyan architecture. Now, at last, a word of regret, and that is regarding the present state of these temples. Many of these temples, especially of the earlier days, are now in a most dilapidated and uncared-for condition. Local people do not care for them; we have no eyes to look at them and appreciate their beauty. Foreigners have to come and show us the beauty in them. Writing about the temples of Pattadkal, E. B. Havell says that 'there is a closer affinity between these South Indian temples and Parthenon of Greece .... ..' But the Parthenon became world-famous, while our temples failed to be understood and appreciated by our own people. This state of affairs should soon end. Chalukyan architecture means Karnatak's architecture and that, in turn, forms a part and parcel of our cultural heritage. Have we nothing to contribute towards its preservation, if not development?

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SOME PLACES OF HISTORICAL INTEREST IN KARNATAKA

Shreehari

IN the absence of authentic books of definite historical character, old inscriptions, temples and other monuments play an important part in making us know of the past. Through inscriptions in metal and stone, on the pedestals of idols, on the walls and pillars of temples and on rocks – (particularly in Karnatak) – have come down to us, large numbers of original historical records of vital importance. Such records, generally commemorating the gift of some land to a priest, or the erection of a temple in honour of some god, or the grant of some villages to a faithful servant of a king, provide important material for the compilation of our ancient history. Further, it is these inscriptions, temples and other monuments that help us to have a glimpse of the culture and civilisation of our ancestors. Consequently, the places where such ancient relics are found are in themselves quite interesting and their general study would prove quite fascinating.

Among such historical places, *Banavasi* has an importance of its own, for the reason that many interesting details about the early dynasties that ruled in Karnatak, are to be found there. Banavasi, a town in North Kanara District about fifteen miles from Sirsi, is a very beautiful spot situated amidst thick forests. The focus of historical as well as architectural interest in this place is the temple of Madhukeshvara. This temple of Vishnu is popularly believed to have been erected by God Vishnu Himself after slaying the demons–Madhu and Kaitabha. Banavasi has a great antiquity. A belief is current that it is in this region that the Pandavas spent their period of exile of twelve years, and another tradition has it that Hangal, a small town about sixteen miles from Banavasi was the capital of King *Virata* in whose court the Pandavas stayed incognito for two years and whose daughter *Uttara* was married to Arjuna's son Abhimanyu. People of Hangal even to-day show to the visitors

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some articles – of course of stone – believed to have been used by the Pandavas for domestic purposes.

The earliest mention of Banavasi is found in a Buddhist work *'Mahavamso'* wherein it is stated that shortly after the Great Council held at Pataliputra, in about 242 B.C. during the reign of Ashoka, Rakshita, a Buddhist missionary, was sent to *'Wanivasi'* to spread the Buddhist faith. Ptolemy, a foreign geographer of the 2nd century A.D., refers to Banavasi as *'Bannausi'* or *'Banausi.'*

There are about twelve inscriptions in the Madhukeshvara temple and one of them–the eldest of the lot–mentions the name of Haritiputra Satakarni. The dynasty of the Satakarnis seems to be the earliest dynasty that ruled Banavasi. After the rule of the Satakarnis, the province of Banavasi or the 'Banavasi Mandala' or 'Banavasi twelve thousand,' as it is often referred to in the inscriptions, came under the sway of the Kadambas and remained so for about a century. From the other inscriptions found in the temple it becomes quite clear that Banavasi occupied a very important place in history for centuries together till the end of the reign of the Vijayanagara rulers. The fort of Banavasi–the remains of which can now be seen–is beautifully described in a stone inscription of Chalukya King Pulikeshi II–

वरदातुङ्गतरङ्गरङ्गविलसद् हंसानदीमेखलाम् ।
वनवासीमविमृद्नतः सुरपुरप्रस्पर्धिनीं संपदा ॥
महता यस्य बलार्णवेन परितः संछादितोर्वीतलम् ।
स्थलदुर्गं जलदुर्गतामिव गतं तत् तत् क्षणे पश्यताम् ॥

'. . . . . Vanavasi, girt by the river Hamsa, which deposits itself in the theatre which is the high waves of the Varada river and surpasses in prosperity in the city of gods (while) the fortress on dry land having the surface of the earth all round it covered by the great ocean which was his army, became as it were, in the very sight of those who looked on, a fortress in the middle of the ocean.'

The Kadambas of Banavasi were vanquished by the Chalukyas, the powerful rulers of Badami. The reign of the Chalukya is one of the glorious chapters in the history of Karnatak for more than one reason. From the architectural point of view the Chalukyan period had reached its height so much so that it established a new school of architecture by

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the name of 'Chalukyan style,' which after-development gave birth in its turn to another style of architecture called 'Hoysala style,' which flourished in the area now covered by the Mysore State. This Chalukyan glory can even to-day be witnessed in the caves and temples of Badami, Aihole and Pattadkal, which were the political and cultural centres of the Early Chalukyas.

BADAMI in the south-east corner of the Bijapur district, was the capital of the Early Chalukyas, when it was known by the name of *Vatapi.* It appears that Badami was a strong hold of the Pallavas before the advent of the Chalukyas, as is evident from an inscription found in Badami which mentions "Vatapi" and refers to 'Pallava, the foremost of the kings'.

With the near-by lake, surrounding rugged sandstone hills, old structural temples and fortifications, Badami provides an impressive scene to visitors. The forts are to the north and south and are called the 'Bavanbande-Kote' or 'the fort of the fifty-two large rocks' and the 'Ranamandala Kote' or 'the fort of the field of battle,' respectively.

The oldest of the temples in Badami is perhaps the one called 'Malegitti Shivalaya' of the 'Shiva shrine of the female garland maker.' There are two inscriptions in this temple and one of them dated A.D. 1543 is of the time of Vijayanagara king Sadashivaraya and records the construction of a bastion.

The group of sandstone temples situated on the bank of the lake, around the Bhutanatha temple presents quite a picturesque view. There is an old inscription of three lines, of about 9th or 10th cent. A.D. in the Bhutanatha temple, which speaks of a grant of land made to the venerable 'Shridharabhutaeshvara' of the family of Shri Painga.

Another small temple, the temple of Lakulisha, has a curious and unusual image, viz., the image of Lakulisha, an incarnation of Shiva. Henry Cousins writes that this image is found in a number of temples in Central India and Rajputana also and that at Karvan, in Baroda district, a temple is dedicated to the particular worship of this God.

Behind the Bhutanatha temple. there is a huge rock on which are carved the images of numerous gods of all faiths—Brahmana, Shaiva and Jaina. There is, on the cliff of this rock, an interesting image which, though not of a god, is nevertheless worshipped. This image is of one 'Koshatraya,' who. as the legend goes, was a 'raya' afflicted with leprosy or 'Kushta' and was cured of it when he came to Badami.

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SOME PLACES OF HISTORICAL INTEREST IN KARNATAKA

The archaeological interest of Badami lies especially in its possession of old cave temples. These rock-out temples are four in number—two Vaishnava, one Shiva and the fourth Jaina. All the four are in excellent preservation and are very rich in mythological sculpture. Of the two Vaishnava temples, one is the biggest and the finest of all the four and is considered to be one of the most interesting Brahmanical cave-temples in India. There is found an inscription of Mangalisha, the son of Pulikeshi I, the Chalukya king who made Badami his capital. On the western side of the verandah is a large image of Vishnu seated on the body of the snake—Shesha or Ananta. To the right side of the back wall is another large figure of 'Varaha-avatara,' the boar incarnation of Vishnu. This figure is common in Vaishnava shrines and is also found in the several of the Shaiva rock-temples of Ellora. On the pilaster beside the figure of Vishnu is a Sanskrit inscription dated Shaka 500 (A.D. 578) recording the completion of the cave as a temple of Vishnu, by Mangalisha. This inscription is of particular interest as it determines with precision the starting point of Shaka era. The era is said to date from the anointment or coronation of Shaka King (I. A. X 57). The image of Vishnu in the 'Narasimha-avatara' is of large dimensions and is a fine piece of sculpture.

On the front portion of the verandah is another large and striking sculpture, known locally as *Viratrupa,* but in reality is related to the 'Vamana – avatara' of Vishnu. This type of image is also found at Ellora and Mahabalipuram. The figure has eight arms with conch, bow, discus and other weapons. In the front of the image are the figures presumably of Bali, the demon king, his wife, and Shukra, his counsellor, all in standing posture. Bali holds a pot in hand, thus illustrating vividly the legend that Bali poured, against the advice of Shukra, water into the hands of Vamana, granting his prayer for as much land as could be covered by his three strides. Facing the figure of Vamana is a curious image of Vishnu with eight arms. It is supposed to represent Balarama, the brother of Shri Krishna. There is a figure of Harihara also, beautifully representing in one image Hari and Hara on the left and the right sides respectively. The roof of the temple is richly carved with designs of numerous images from the Hindu pantheon.

The other Vaishnava temple, which is smaller, also contains the image of Varaha and Vamana, but they are not so large. The roof is richly sculptured and on the frieze that runs round the wall are carved numerous scenes from Vishnu's life.

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In the Shaiva cave, the most interesting figure is the one of Ardhanarishvara or of Shiva and Parvati in one. Shiva is attended, as usual by his favourite bull Nandi, and behind Nandi stands Bhringi, a devotee of Shiva. The right half represents Shiva with crescent moon on his head, and dressed in tiger skin and snakes. The left half is represented by Parvati, with flat earrings, necklaces and bracelets. The bracelets are of a markedly different pattern from those on the male half.

In the Jaina rock temple to the east of that of Vishnu is a large figure of Mahavira, last of the twenty-four Tirthankaras, seated on the lion-seat. In the verandah are huge figures of Goutama Swami, the disciple of Mahavira, and Parshvanatha, the twenty-third Tirthakara, with attendants. Numerous figures of Tirthankaras are also carved on the pillars and walls.

Besides the inscriptions in the cave temples, Badami has eighteen inscriptions ranging in date from the 6th century to the 10th, which furnish many details regarding the dynasties that ruled in Karnatak.

AIHOLE, about twelve miles east of Badami, on the bank of the river Malaprabha, is an equally important and interesting place. It was also the capital of the Early Chalukyas until about 600 A.D. when Pulikeshi I shifted his capital to Badami. Aihole, or Ayyavole, is the Kannada equivalent of the Sanskrit term 'Aryapura.' Just a stroll in this tiny old village with more than thirty temples within a space of not more than five hundred yards is enough to give one, an idea of the splendid times of its prosperity about fifteen hundred years ago. "With Pattadakal in its neighbourhood," in the words of Henry Cousins, "these places (i.e. Badami and Aihole) formed a triad of ancient towns full of architectural wealth and hoary traditions." With living illustrations of the entire development of Indian architecture at a single place, Aihole is a paradise for the students of architecture and history.

Of these temples, many are within the village inside its crumbling front walls and the rest outside the village in the open fields and on the slope of the Meguti Hill. Most of them are now in disuse as shrines and most of them have, as at other historical places, been either deserted and ruined or have been joined with neighbouring houses and used as dwellings and cow-sheds. Only a few of them are in good condition and more or less intact and these provide a feast to the visitors' eyes with their beautiful workmanship and rare architecture. "One cannot help wondering," says Cousins, "at the amount of lovely detail, all

State Museum,
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finished with scrupulous care, tucked away in dark corners in the interiors of most of these buildings."

Most of these temples are of the Early Chalukyan Age (6th and 7th Cent. A.D.), a few being of still earlier days. The temple of Meguti is a Jaina temple, purely Dravidian in style. The temple is not complete, having suffered a lot at the hands of time. The interior is so dark that one has to be careful not to stumble over a piece of stone or a dethroned deity. Inside the dark hall is seen a colossal image of some Jina, there being nothing to show which particular Tirthakara it represents. There is an inscription here which records the erection of the temple in A. D. 634 by a certain Ravikirti during the reign of Chalukya King Pulikeshi II.

Just below the Meguti Hills is a curious temple which is partly structural and partly excavated in rocks. The temple is two storeyed and consists of two verandahs, one above the other, with four pillars and two pilasters at the front.

Older, perhaps, than the Meguti temple, and probably the oldest of the temples in Aihole, is the temple of Ladkhan, situated in the midst of the village. The name, however, has nothing to do with the deity of the temple; it is only the name of the person who last used it as his residence. Its massive, heavy columns and the strikingly unusual position of the supposed shrine against the back wall have more in common with cave architecture than structural. There is, in the village, another temple known as *Konta Gudi.* It is more or less similar to the Ladkhan temple.

Another -- perhaps the most important – temple in Aihole is the Durga temple. It is not a temple for Durga or Parvati, but is so called on account of the 'durga' or fort-like enclosure within which it stands. This is undoubtedly the finest and the most spectacular temple in the village. It is remarkable for its great likeness to the Chaitya caves. But in the place of the dagoba of the latter, there is in this temple a shrine for an image. Surrounding this temple is a pillared verandah broadening in the front to form a hall. The pillars in the rear are simple, while those in the front are adorned with beautiful pairs of figures in full relief. The images in the niches outside are of both Shaiva and Vaishnava deities, such as Shiva, Ardhanari, Varaha, Narasimha, Vishnu etc. The temple probably was originally dedicated to Surya Narayana – the sun God.

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'Huchchimalli Gudi', or the temple of Huchchimalli, which is situated in the fields a short distance away, shows a greater degree of skill and workmanship. The special interest attached to this temple is that it has been found to be strikingly similar to the temple of Parashurameshvara at Bhuvaneshvar in Orissa. The interior, which is devoid of the deity, is completely broken, probably by treasure-hunters. In the porch ceiling of this temple there is an image of Kartikeya, the God of War, from which it is inferred that the temple was dedicated to Shiva. An old Kannada inscription in the temple records the grant of oil to the priest of the temple by Vijayaditya in A.D. 708.

In front of the Ladkhan temple, there are four temples in a row, much smaller in size, and there is another to the west of the tank by the side of the Ladkhan temple, which is joined to the neighbouring houses. In the south-west corner of the village, on the bank of the stream, is a temple which appears more like a 'math,' having a simple, pillared hall. Outside the fort gate near the Huchchimalli temple are found two groups of temples more or less covered by bushes. About half a mile to the south are two large groups of temples around the Galaganatha and Ramalinga temples, and a small group between them, all on the bank of the river. The temple of Ramalinga is the most important of the temples still in use. Within the village are two groups, one of them being Jaina, now used as dwelling places. There is also a group in the western quarter and single one to the north, known as the *Kachi gudi*. Many others are scattered throughout the village and on the slope of the Meguti Hill.

A man standing in any corner of the village cannot escape the sight of a temple. Every piece of stone we tread upon seems to speak to us of the glory it had seen in the past.

The third of the glorious triad (i.e. Badami, Aihole and Pattadkal), *PATTADKAL* – originally Pattada Kisuvolal, the secondary capital of the Badami Chalukyas – is now an insignificant little village on the bank of the Malaprabha, not more than ten miles from Badami. It is said by many a scholar that in Pattadkal are found numerous pre-historic remains. Historians try to take its antiquity to the Stone Age. 'Petugal' in 'Ancient Geography of India' of Ptolemy is believed to have been this Pattadkal. But undoubtedly Pattadkal reached the height of prosperity between the 6th century and 10th century A.D. It was then not only the secondary capital but a religious centre and also the home of

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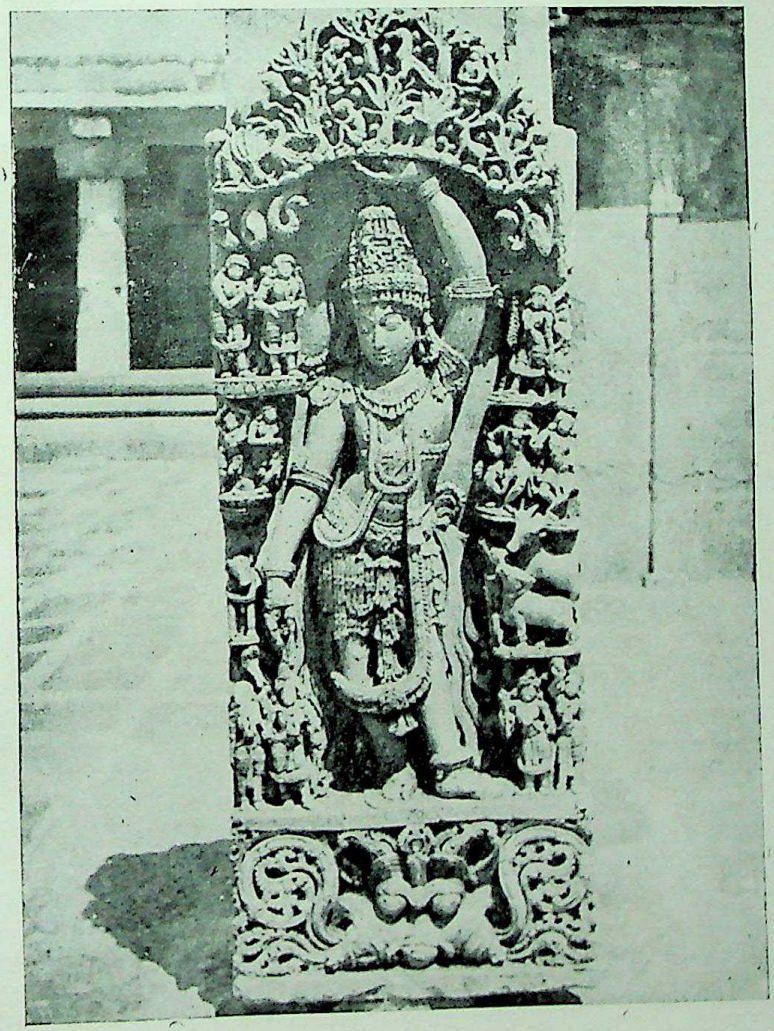

Govardhanadhari Krishna.

Channa Keshava Temple, Belur.

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many skilled artists. An inscription describes this ancient city as — 'महावी॰सिंहासनश्रीचालुक्यान्वयपट्टबंधोत्साहसकलविषयपट्टणाधिपतिश्रीमत्किसुवोळल्'

The oldest of the temples, found in Pattadkal is the temple of Sangameshvara, which, as is known from an inscription (in the temple), was built by Vijayaditya Satyashraya (A.D. 698-733). It is also called the temple of Vijayeshvara.

The temple of Virupaksha or Lokeshvara is the largest and the most beautiful temple in the village. It is said to have been built by Lokamahadevi, the senior queen of Vikramaditya II. An inscription in the temple says that the temple was built in commemoration of Vikramaditya's conquest of Kanchi or Conjeevaram thrice. It is very interesting to see on the walls of the temple various scenes from Ramayana and Mahabharata and the Puranas.

Adjoining this temple is the temple of Mallikarjuna or Trailokyeshvara, built by Trailokyamahadevi, the younger queen of Vikramaditya II. An interesting pair of figures — one male and the other female — on one of the pilasters is supposed to be the royal couple. The temple abounds in rich carvings representing various episodes from the life of Shri Krishna and other mythological stories.

It is also interesting to note here the impartial mixing of both the Vaishnava and Shiva sculptures thereby suggesting the harmonious and peaceful co-existence of both the religions.

The temple of Papanatha to the southern end of the village is believed by some to have been dedicated to the Sun God. All these temples are filled with artistic sculpture. The walls, the pillars, the panels and the roofs — all abound in minutely carved figures of gods and goddesses, heroes of the epics, 'gandharvas,' 'kinnaras' and 'apsaras', scenes from the Puranas and of the social life of those days. Every figure stands today as a living witness to the exquisite skill of the divine artists that Kannada country has had.

In addition to these, there are a few more temples like those of Kashivishvanatha, Kadashiddheshvara and Jambulinga. There is a Jaina temple also. They are much smaller in size, though built in the same style and are of little importance from the point of view of architecture.

The minute descriptions, in the sculptures of Pattadkal throw considerable light on the social life of those days. The various musical instru-

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ments in use in those days, the umbrellas and other things used in every-day life, the dress, the ornaments, the manner of braiding the hair and the scenes of village life – are a clear commentary in life in those days, preserved in stone. Moreover, these sculptures help to determine the dates of many Puranas like Bhagavata and Harivamsha. "The story Shri Krishna, depicted on some pillars of Virupaksha, Mallikarjuna and Kashivishvanatha," writes the learned research scholar, Shri R. S. Panchamukhi, "follow the order and sequence narrated in the Bhagavata and we have no other recognised popular work except Bhagavata on the subject, which must have furnished material to the Chalukyan artist of the 7th and 9th Cent. A.D.".

Like the Chalukya Age, the period of the Hoysalas, too, is of importance in the history of Karnatak. With their capital in Dwarasamudra, the present Halebid, the Hoysalas ruled from about the 10th century to the 14th A.D. *BELUR*, now a taluka place in Hassan district of Mysore State, was the early capital of these kings, under the name of 'Belapura'. The town is also called 'Abhinava Kshoni Vaikuntha,' Triloka mahasthana Dakshina Varanasi' etc. in the Sthalapurana as well as in inscriptions. The most interesting historical movement in Belur is the temple of Channakeshava. It is said to have been built by Vishnuvardhana, a glorious king in the Hoysala lineage in commemoration of his becoming a Vaishnava after renouncing the Jaina faith to which he previously belonged. This temple, called the temple of Viranarayana, is praised by all alike as a masterpiece of art.

This temple of Channakeshava, described as one of the most beautiful temples in Karnatak, stands amidst numerous other temples of which 'Ammanavara Gudi', and the temple of 'Kappe Chennigaraya' are important. The rest, it appears, were built by later kings and other devotees.

The temple, 178' long and 156' wide, has three beautiful doorways each being full of lovely carvings and minutely sculptured figures. Around the temple runs a parapet composed of well-carved figures of elephants, horses, lions and mythological figures. Every pilaster is bedecked with excellant images and delicately carved creepers with tiny figures of gods and goddesses. The eastern entrance is the finest of all, with scenes from Ramayana and Mahabharata carved with marvellous elaboration. The windows which adorn the temple contain geometrical designs executed with rare accuracy. They also show scenes from the epics and puranas and from the court of Vishnuvardhana himself, who built the temple. The sculptures that particularly attract attention are the lovely female bracket figures called the 'Madanakais'.

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The details that the sculptor has worked in these images which are in different poses of dance, song and daily life, are amazingly intricate. For example, in an image is shown every detail of even a small fly sitting on a fruit held by a Madanakai.

The temple of Kappe Chennigaraya, in the neighbourhood of the Channakeshava temple has an interesting legend behind it. It is believed that the image of Channigaiaya was carved by 'Jakkanacharya', the celebrated architect in the Hoysala period and his son Dankanacharya, equally proficient in the art, found fault with it and proved that it contained a frog and a little water inside! Then Jakkanacharya, the legend goes on, cut off, his right hand and never did he touch a stone again. The image of Kappe Channigaraya is so called on account of this 'Kappe' – (frog). This marvellous image, six feet in height, is said to have been installed by Shantaladevi, the queen of Vishnuvardhana.

HALEBID, now an unimportant town about twelve miles from Belur, was, as has already been said, the capital of the Hoysalas. This extensive, magnificient city, then called 'Dvarasamudra' or 'Dwaravati', met its destruction at the hands of the Mohammadans around 1326 A.D.

The temple of Hoysalveshvara in Halebid, which has remained incomplete because of Muslim invasions, has yet been accorded a very high place in Indian temple architecture. It has been acclaimed as a 'perfect gem of art, covered with sculptures of the best class of Indian art.' Like other Hoysala temples, the outer walls of this temple are arresting. Each of the frieze of the wall is a masterpiece in itself. The elephants with mahouts on the base frieze, the lions and mythological beasts on the above ones, the tiny creepers with birds and other images – all speak in themselves the love of art of the Hoysalas and the skill of the master sculptors they patronised. In the illustrations of the mythological and Puranic scenes interspersed with numerous gods and goddesses in different poses, one wonders if the Hindu Puranic world itself has come down to earth to dwell permanently here. The image of the warriors, the dancers, the singers and instrument players sing to us even today of their heroic deeds and the happy life they lived.

The temple of Kedareshvara, another temple in Halebid, was according to an inscription, built by Ketaladevi, the queen of Ballala II.

The temple of Keshava in *SOMANATHAPUR*, said to have been built by Somadandanayaka, minister of King Narasimha III, is another

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fine example of Hoysala art. The richness and variety of pattern displayed on the walls of the temple are astonishing and the images, which are about two hundred in all, are examples of art, at its perfection, sculptured with meticulous care and skill. Not an inch is left uncarved, yet there is 'a soothing harmony in the bewildering array of sculptured masterpieces.' The temple is said to have originally contained three images – of Keshava, Janardana and Venu-gopala. The image of Keshava is missing, and only the other two remain.

These Hoysala temples, built centuries ago, and having suffered at the hands of time and the foreign invaders, still retain their appeal, proclaiming the munificence of the Hoysala Kings and the genius of their gifted architects and sculptors.

BIJAPUR, which has acquired an equally important place in the history of Karnatak, presents a different culture altogether. The famous capital of the Adil Shahi kings, it abounds in numerous structures with arches and tombs – a striking contrast to the huge temples with sculptured towers found in the above-mentioned capitals of the Hindu kingdoms.

Originally known as Vijayapura or the 'City of Victory', it seems to have been a place of considerable importance. It is mentioned under the name of Vijayapura in the inscriptions of the 12th, 13th and 14th centuries. In the remains of the Hindu temples in the citadel of Bijapur are found inscriptions of Western Chalukya Someshvara II and of the Yadava kings Jaituga and Singhana II. Jaituga's inscription seems to show that Bijapur or Vijayapur was his capital.

But the latter port of the 13th and 14th centuries saw a sweeping change in the History of Karnatak, when the Mohammadans of the north invaded Karnatak and finally established their kingdoms here. In 1294, Alla-Ud-din, nephew of Jalal-Ud-din Khilji, Emperor of Delhi, sacked Devagiri and subdued the Yadava King Ramachandra. This was followed by another attack on the South by Malif Kafur in 1306. The frequent invasions later on resulted in the establishment of an independent kingdom in Kalaburgi (Gulbarga) by Hasan Gangu Bahamni. Bijapur then was a province in this kingdom and was entrusted to one Kwaja Mohammad Gawan in 1457. After the death of this Mohammad Gawan, his favourite, Yusuf Adil Khan, succeeded him as governor. In 1489 he declared himself to be independent and thus became the founder of the Adil Shahi dynasty of Bijapur. From then till 1686, Bijapur remained

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the capital of the Adil Shahi kings who were ultimately overthrown by Aurangzeb in 1686.

During these two hundred years (1489-1686) Bijapur enjoyed the dignity of a capital – the seat of Adil Shahi kings, whose glory, love of art and architecture can be estimated today by the splendid buildings, mosques and tombs that fill our eyes in this ancient city.

The very first glimpse that one gets on entering the city is that of the huge dome of the Gol Gumbaz looming large against the southern horizon. Gol Gumbaz or the 'round dome' – one of the most remarkable buildings in the world – was built by the Sultan Mahmud (1626-1656) as a resting place for himself and his family. It is a huge square building surmounted by an immense dome forming a wonderful whispering gallery and measuring 198 feet outside and 175 feet inside. Inside is a big stone platform on which are the tombstones of Sultan Mahmud and four others. To the north is an octagonal chamber which seems to have not been used at all. Some say that it was meant for the king's favourite, Rhumsa, while some others say that it was for Jahan Begum, the queen. Anyway, had it been finished, it would have been a pleasing addition to the grandeur of the Gol Gumbaz. Opposite the tomb is a small mosque with beautiful arches and delicate and graceful columns. In between is a fountain now in ruinous state and disuse.

If Gol Gumbaz is remarkable for its size and simplicity, Ibrahim Roza, at the other end of the city is so for its lightness and ornament. A group of buildings amidst a garden, Ibrahim Roza presents a very picturesque scene. Built during the reign of Ibrahim II which was the longest and most peaceful in Bijapur's history, it excels any other building in grandeur of elaborate ornament. The walls of the square chamber forming the tomb contain a dazzling and bewildering mass of carving of Persian inscriptions, flowers and arabesque patterns exquisitely cut in stone. A great part of the Koran is said to have been carved on it and the letters to the present day are wonderfully clear. "Indeed, from the designs," remarked Major Moor, "fancy seems here to have opened her richest, and from the variety, exhaustless stores..... every excellence of architecture seems here united and makes this tomb one of the noblest productions."

Two domed buildings, the tomb of Khawas Khan, minister of Ali Adil Shah II, and of Abdul Razath Khadir, his religious teacher, are situated quite near each other and are therefore called the 'Two Sisters.'

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The most attractive of the smaller tombs is the Bara Kaman, 'the tomb of twelve arches.' This is the tomb of Shah Nawaz Khan Vizir.

The picturesque Sat Mazli or the 'seven-storeyed palace, stands above all other ruins. In design as well as details it is considered an extremely beautiful specimen of Mohammadan architecture. It was built by Ibrahim II and was further lavishly decorated by Mahumud, his successor. At present, however, only five storeys remain, and some people doubt if the other two existed at all. Though very much ruined now, the colouring and gilding of the walls and the minute details of ornamental design give us an idea of the magnificence of the lovely place. Anand Mahal is another palatial building built by Ibrahim II but now in ruins.

Among other 'mahals' like Gagan Mahal, Chini Mahal and Sangit Mahal which are in ruinous state, the Asar Mahal or the 'Place of Relics' has, strangely enough, escaped destruction. It is said that originally it was used as the Hall of Justice but later on it came to be used to deposit the relics of prophet Mohammad. It is a huge building with superbly executed artistic designs on doors, windows and verandah. A yearly festival is held here in honour of Prophet Mohammed. Mehtar Mahal, supposed to have been built by a sweeper in the reign of Ibrahim I, has many legends about it. Though considerably small in size, the building is rich in decoration. The designs are so curious and interesting that one wonders at the skilful manner in which the extremely hard stone has been cut and polished.

A truly Mohammadan city, Bijapur abounds in mosques, the chief among them being Jumma Masjid, built by Ali Adil Shah I. This huge building is used even today by the Musalmans of the city and prayers can be heard today from its minarets as in the time of the ancient monarchs. The Taj Bawri, Chand Bawri and Upli Buruj (or lofty towers) are a few more of the old structures in the city. The remains of the temples in the *Ark Killa* and many inscriptions of the Western Chalukyas and the Yadavas show that Bijapur was at one time a Hindu centre also. The temple of Narasoba, which is of a considerably later period, is connected by a legend with Ibrahim Adil Shah.

The year 1336 is a golden year in the history of Karnatak for it was in that year that the great Empire of Vijayanagara was founded, under which Karnatak enjoyed glory for more than three centuries. Vijayanagara was not a mere political organization, but the veritable saviour of Hindu

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Culture in South India, which otherwise would have been swept away by the Mohammadans.

The closing years of the 13th century brought some of the worst days for Karnatak, with the Mohammadan invaders from the north subduing the local chiefs, destroying their cities and looting their treasures. Chaos spread all over the South. Hindu religion, nay, the whole edifice of Hindu culture, tottered and was on the verge of collapse. It was at such a critical time that the great saint Vidyaranya arose and, with his spiritual power, enabled the two heroic brothers, Hakka and Bukka, to found a great empire. Under renowned rulers like Harihara, Bukka, Devaraya, Narasimha, Krishnaraya and others Karnatak achieved splendour not only in the political field, but in art, architecture and literature as well. The reign of Krishnadevaraya was verily the zenith of this glory. A vivid picture of all this past magnificence can still be conjured up from the ruins of the celebrated capital of Vijayanagara – now known as Hampi – on the bank of the Tungabhadra in Bellary district.

HAMPI has a legendary history. It is identified with Kishkindha, the famous city of Vali, Sugriva and Hanuman, of the Ramayana. The places near about Hampi like Pampasarovara, Rishyamuka Parvata, Matanga Parvata, Malyavanta hill, and Vali Bhandara have all been met within Valmiki's epic.

Modern engineers and town-planners have expressed wonder and admiration at the various stone aqueducts and water channels which formed part of the intricate water supply and drainage systems of the city. The 'turuttu' or 'surft' channel, running for miles along the foot of the hills, is a most remarkable one which was probably built by Bukka II.

Among the numerous temples, the temple of Pampapati or Virupaksha is the oldest and most sacred temple. It is supposed to have been built by Harihara I, the first ruler of Vijayanagara, in honour of Shri Vidyaranya, founder of the kingdom. The shrine of Bhuvaneshvari is very striking with beautifully executed doorways and richly carved pillars. Pampapati or Virupaksha was the family deity of the Vijayanagara kings, and Bhuvaneshvari, was their family goddess. The city was also called Pampanagara, after Pampapati, and Hampi, the present name, is only a corrupt form of Pampa.

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The Hazara Rama Temple built by Krishnadevaraya, the most famous of all the rulers of Vijayanagara, is acclaimed to be one of the best specimens of Hindu temple architecture. It is believed to have been the private place of worship of the kings. Its lavish ornament and proximity to the royal enclosures seem to favour this belief. The temple has a handsome porch in front, on the pillars of which are carved various scenes from the Ramayana and Mahabharata. The various Shaiva figures found sculptured in the Vaishnava temples here are a definite indication of the absence of rivalry between the two sects and the impartial attitude of the monarchs under whom all the religions enjoyed their full development. The different 'Avataras' of Vishnu can also be seen here, including Kalki, an Avatara yet to manifest itself. Another temple built by Krishnadevaraya is the splendid temple of Vijaya Vitthala, which is not complete and which has suffered much at the hands of depredators. It has been described as the 'finest building of its kind in South India' with its rich decorations and elaborate composite pillars. As Fergusson puts it "it shows the extreme limit of florid magnificence to which the style advanced." In front of the temple is a very handsome stone 'Vatha' with two elephants which guard it. The temple of Krishna, another large temple built by Krishnadevaraya, has a particular historical importance because, as an inscription relates, the temple was built to enshrine the image of Krishna which Krishnadevaraya had captured during his expeditions against Orissa.

Other interesting objects, perhaps, to a visitor are two images of Ganesha, enormous size, called the 'Sasive Kalu Ganesha' and 'Kadale kalu Ganesa' comparing their size, ironically to a mustard seed and a grain of gram. The image of Narasimha, 22 feet in height, is though mutilated, one of the most striking objects among the ruins.

Many other temples there are, scattered all over the city, like the temple of Achyutaraya (built by King Achyutaraya in 1539), Kodandarama temple, Varaha temple, Pattabhirama temple, and Chandrashekhara temple, each adding to the awesomeness of the ruins. A group of Jaina temples, including the temple of Ganagitti or the oil-woman, is only another instance of the sympathy and encouragement that the Vijayanagara monarchs bestowed on other religions.

Apart from the temples, there are various other structures — now in ruins — which exhibit the pomp and resplendency the ancient city enjoyed. 'Mahanavami dibba' or the 'throne platform' is supposed to have been used for the celebrations of Navaratri, the national festival of the

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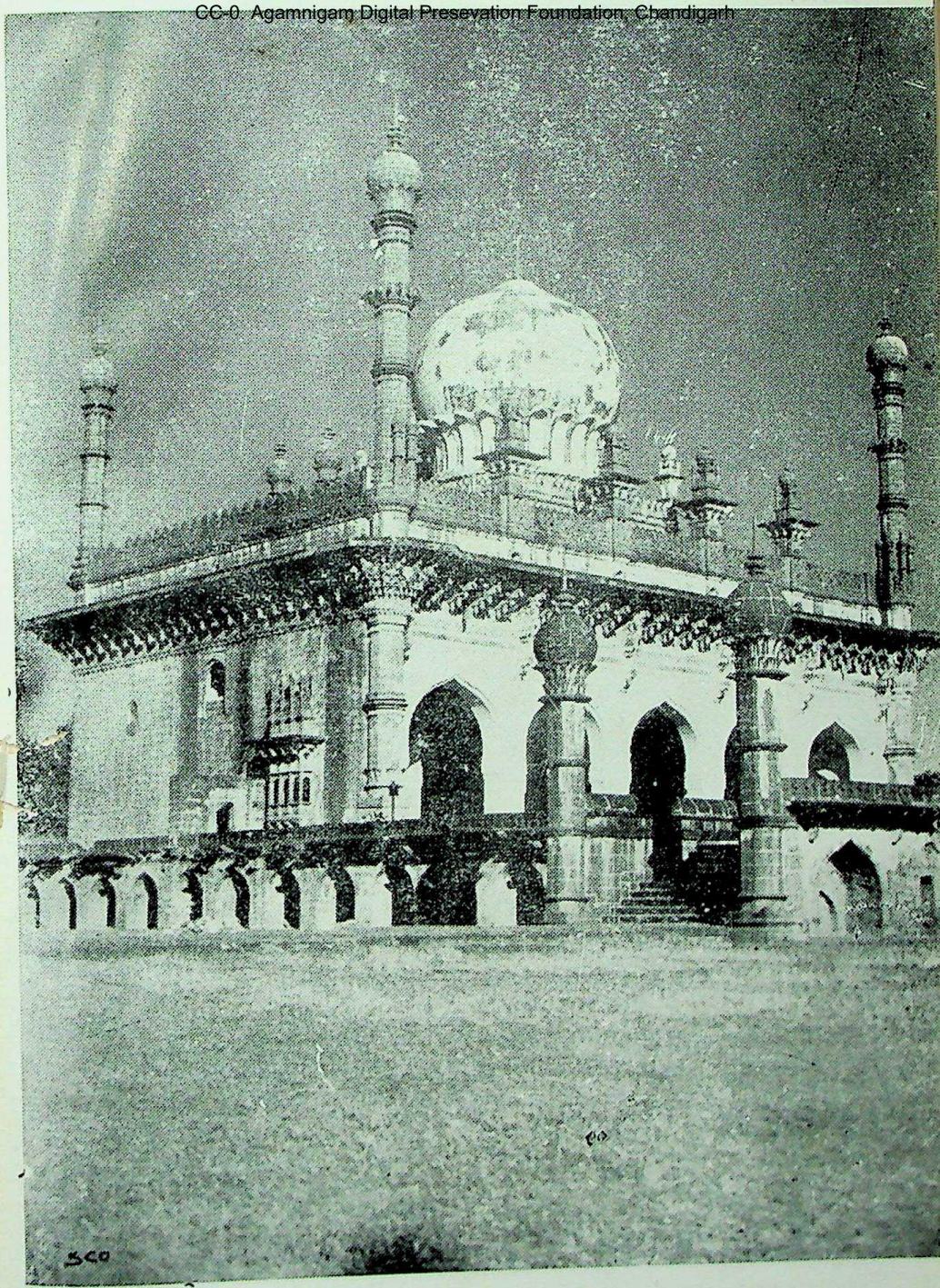

Ibrahim Roza — Bijapur.

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Kannadigas. Paes, a foreign traveller who visited Vijayanagara during the reign of Krishnadevaraya says that this was called the House of Victory, as it was built after the conquest of Orissa. He gives a vivid picture of the festivities of Dasara or Vijayadashami performed here.

Structures like 'zanana' enclosure, the queens' palaces, watch-towers, the beautiful Lotus Mahal and elephants' stables are built in a different style of architecture, the Indo-Saracenic, bearing the stamp of Mohammadan influence.

The foregoing are a few of the places abounding in ancient monuments erected by our master artists at the instance of the great lords of the celebrated land — Karnatak — to proclaim, as though, to posterity their valiant deeds, their love of art, their religious tolerance and the prosperous life they lived.

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GREAT WOMEN OF KARNATAK

P. B. Desai

THE women of India enjoyed a greater measure of freedom in the earlier period of history, unfettered by the regulations and rigid codes of the law-givers of later times. Despite these later handicaps, our womenfolk rose to eminence, exhibiting their innate abilities in many walks of life. The materials for delineating full portraits of Indian women at their best are admittedly scanty; still, the available instances of those who distinguished themselves as saints, warriors, administrators, artists and writers are in no way inadequate.[1]

These observations regarding Indian womanhood in general are true of the women of Karnatak who never lagged behind their sisters of other provinces.[2] It is proposed to offer here a short sketch of a few select women of Karnatak and to notice briefly a few others who have made their mark on the pages of history.

There are indications for surmising that the women of Karnatak were famous from the third or fourth century; but no specific details can be furnished about them until we come to the seventh century. This was an important epoch in the history of Karnatak, when her ambitious chiefs aspired to build an empire of their own. This ambition was achieved by Parameshvara Pulikeshin II whose fame spread even outside India. The Chalukya hegemony proved beneficial to the Kannada country in many respects. Art, architecture and literature, both Sanskrit and Kannada, found their definite expression for the first time. The

1 A recent publication on the subject, Great Women of India (The Holy Mother Birth Centenary Memorial), deals conscisely with almost all aspects of Indian womanhood. 2 An attempt to give a succinct account of the women of Karnatak who distinguished themselves in various capacities, was made by the present writer some sixteen years ago in his book *Minchida Mahileyaru* (Kannada). Others also have written on the subject subsequently.

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Chalukyan contribution to the southern school of music is established by the fact that the famous hymn to the Vatapi Ganapati is recited to the present day at the commencement of every music concert. The Aihole *prashasti* of Ravikirti, who claims equality with Kalidasa and Bharavi, illustrates the high level attained by Sanskrit poetry under the Chalukyas.

This illustrious age produced a distinguished woman whose name has survived the destruction and oblivion of centuries. She is Vijaya,[3] whose poetic powers were of a very high order. Rajashekhara, an eminent poet of the ninth century, pays glowing tribute to her literary talents by comparing her with Sarasvati, the Goddess of Learning, and ranking her next to Kalidasa.[4] Viewed in this light, her own utterance implying a measure of disrespect towards mediocre poets need not be regarded as a vain boast.[5]

Though an immortal figure in Sanskrit literature, it is unfortunate that very little information is at hand about this poetess and her compositions. Later writers on poetics and anthologists have cited stray passages from her works which testify to her renown. Rajashekhara explicitly states that she hailed from *Karnata*. This statement is confirmed by her own assertion that she was the spouse of a *Karnata* prince.[6] Contemporary epigraphical evidence is further helpful in her identification. Chandraditya was an elder son of Pulikeshin II and the former's wife Vijaya-Bhattarika or Vijaya Mahadevi figures in two copper plate records as the donor.[7] It is just likely that the poetess Vijaya was this Chalukya princess.

We now come to the 10th century. Jainism prospered for centuries on the soil of Karnatak and counted hundreds of men and women from all ranks of society among its zealous supporters. Topmost of them all is *Danachintamani* Attimabbe. She was born at Punganur in the Vengi country and her father Mallappayya, a commander of forces, was a scholar and patron of learning. Attimabbe and her sister Gundamabbe were

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3 She is mentioned under various names, e.g. *Vijayanka, Vijjaka, Bijjaka, Vidya* or *Bijja*. Scholars generally agree in assuming that they refer to one and the same individual. *Vidya* suggests her scholarship and is Prakritised into *Bijja*. 4 The verse question reads thus: सरस्वतीव कर्णाटी विजयांका जयत्यसौ । या वैदर्भीरीतिवासः कालिदासादनन्तरम् ॥ 5 In a verse attributed to her she says that the only poets worthy of her respect are Vyasa, Valmiki and a few later ones. Herein she calls herself *Karnatarajapriya*, i.e. 'beloved of the *Karnata* king.' 6 vide above two footnotes. 7 Bombay Gazetteer, Vol. I, part ii. 365 ff.

Vijayā Vijaya-Bhattārikā Dānachintāmaṇi

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married to Nagadeva of the Vaji family, who was a general of the Chalukya king Taila II. Nagadeva lost his life in a campaign and Gundamabbe followed her husband according to the rite of *sahagamana*. Attimabbe survived, as she had to discharge the responsibility of bringing up her young son who was later known as Padevala (general) Taila.

This event changed the entire course of Attimabbe's life. Thereafter she devoted all her powers and resources to the promotion of the Jaina faith which was nearest and dearest to her heart. She constructed one thousand and five hundred temples and installed therein shining images of the Jinas.[8] She distributed a thousand manuscript copies of the *Shantinatha Purana* prepared at her behest. It was at her instance that another Jaina Purana dealing with the life of *Ajitanatha Tirthankara*, was written by the eminent poet Ranna. This is only a part of her pious and munificent activities. Her gifts covered the four categories of Jaina charity, food, security, medicine and scriptures. On account of her unstinted generosity she was called *Danachintamani*. Through her piety she became the symbol of purity. Ranna compares her saintliness to the waters of the river Ganga. She was deified in her own life-time and miracles were attributed to her. *Danachintamani* Attimabble represents the highest ideal of Indian womanhood – service and dedication.

About a century later, we come across another great woman noted for her beauty, artistic attainments and administrative ability. Chandralekha or Chandaladevi was the daughter of a Shilahara chief of Karad and she became the chief queen of the famous Chalukya king Vikramaditya VI (A.D. 1076-1126). The story of her marriage by a *svayamvara* is romantically described by the king's court poet Vidyapati Bilhana in his *Vikramankadevacharitam*. Epigraphical records show that Chandaladevi was connected with the administrative matters of the areas in the Gulbarga and Bijapur Districts. In these inscriptions, she is often characterised as *Abbinava Sharada, Abhinava Sarasvati* and *Nritya-Vidyadhari*. It may be concluded from this that she was very learned and also proficient in dancing and other fine arts. Chandaladevi's fame spread far and wide and it seems King Harsha of Kashmir entertained a passion for her. This prince loved gay life and was fascinated by the elegant fashions of Karnatak.[9]

The second quarter of the fourteenth century witnessed the foundation of Vijayanagar. This kingdom stood for all that was great and

8 Bombay-Karnatak Inscriptions, Vol. I, part i, Ins. No. 52.
9 *Rajatarangini* (R. S. Pandit's translation), pp. 285 and 298-99.

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noble in social and religious traditions of the people whose patriotic fervour found its characteristic expression in the works of the poetess Gangadevi, daughter-in-law of Bukka, the master-architect of the new state. Within a short time after its establishment, most of the territory south of the Tungabhadra came under the sway of Vijayanagar, with the exception of the principality of Shambuvarayas and the Sultanate of Madura. Bukka entrusted the work of liquidating these hostile tracts to his son Kumara Kampanna who accomplished his task by well-planned military operations. These episodes comprise the subject matter of the *Madhuravijayan* or *Vira-Kamparayacharitan* by Gangadevi. This is a Sanskrit poem on the classical model. Paucity of historical works in our literature has enhanced the value of this narrative. The poetess appears to have accompanied her husband Kumara Kampanna in his southern expedition and so her descriptions can be treated mostly as eye-witness accounts. Apart from its historical merit, the *Madhuravijayam* impresses its readers as an excellent epic and its authoress rises in their estimation as a talented lady endowed with rare poetic gifts. Some critics are inclined actually to rank her as the greatest woman writer of South India in Sanskrit.

Karnatak had ceased to be a strong and united political power by the middle of the 16th century, yielding place to many small chiefdoms of semi-independent status. The major part of the province was overrun by Muslim conquerors. Among the principalities that withstood the encroachments of the invader was Keladi in the Shimoga district and the credit for this resistance mainly goes to Chennammaji who guided its destiny during the most perilous times.

Chennammaji was a woman of remarkable ability. Born in a middle-class family, she became the queen of Keladi by her marriage with its chief Somashekhara Nayaka. This chief's incompetence as a ruler made Chennammaji take interest in the administrative matters which had been far from satisfactory. Ultimately, Somashekhara Nayaka succumbed to the intrigues of his enemies. This was the most critical movement in Chennammaji's life. Her kingdom was being reduced to pieces by internal feuds on one side and external enemies on the other. But though young, she rose to her full height. With dauntless courage, rare presence of mind and administrative capacity she chastised the recalcitrant elements, held the aggressive foe at bay and saved the state from imminent ruin. She was so valorous that she challenged even the mighty Mughul emperor Aurangazeb and incurred his wrath by giving asylum to the fugitive Maratha prince Rajaram, son of Shivaji. Im-

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pressed by her heroic conduct, Aurangazeb honoured her with presents. Chennammaji was as successful a ruler as she was a warrior and diplomat. Her benevolent regime (A.D. 1671-97) was looked upon as a veritable boon by her subjects.

It would be unfair to close this brief account without making a passing reference to a few more women of outstanding achievements. In Kunkumamahadevi, Lokamahadevi and Trailokyamahadevi (circa 8th century) we have instances of royal ladies contributing to the growth of architecture. Seelamahadevi (8th century) figures in an inscription as a sovereign ruler of the Rashtrakuta kingdom, making a grant in her own right and styling herself *Parameshvari* and *Paramabhattarika*.[10]

Proceeding to the times of the Chalukyas of Kalyana (11-12th century), we are confronted with a large number of ladies of the imperial and feudatory families, taking active part in religious, social and administrative transactions. One such was Akkadevi, sister of Jayasimha, who governed many parts of the Chalukya empire and distinguished herself on the fields of battle. The queen of Vikramaditya VI, Jakaladevi, earned encomium from her redoubtable Hindu husband by her unswerving devotion to the Jaina faith. An analogous instance is of Shantaladevi, wife of Hoysala Vishnuvardhana, who was renowned for her beauty and great virtues. Closely associated with her husband in affairs of the state, she stuck to her Jaina creed even after the former changed over to the Ramanuja faith. Peeping into the later period, one gets to know the memorable adventures of Mallavva who defended the fort of Belavadi against the forces of Shivaji for twenty-seven days, the low-born Obi who, by a unique display of bravery, thwarted the designs of Hyder Ali on the fort of Chitradurg, and Chennamma Rani of Kittur who defied the British authorities in the first quarter of the last century.

Karnatak is rich in the memorials of *satis*. The psychology behind such sacrifices is best illustrated by the noble example of Dekabbe of *Navile Nadu* (11th century) whose fatal choice was as voluntary as it was irresistible.[11] The steadfastness and devotional fervour exhibited in the preservation and propagation of their faiths by the women of Karnatak are highly admirable. These real defenders of the faith are to be found in all the religious sects. Foremost in the galaxy of Virashaiva devotees stands Mahadeviyakka who has also composed religious works.

10 Epigraphia Indica, Vol. XXII, pp. 99 ff. 11 Epigraphia Carnatica, Vol. IV *Heggadadevankote*. No. 18

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The women of Karnatak inherited healthy traditions in art and literature from ancient times. Music and dancing was assiduously cultivated not only by the professionals but also in many households. The level of perfection attained by respectable ladies in music and allied arts is illustrated by the achievements of Savaladevi, wife of the Kalachuri king Raya-Murari Sovideva, who demonstrated her prowess in an extempore performance at the court of her own husband.[12] The eye-witness accounts of foreign travellers like Paes show that these pursuits were encouraged on a wider scale in Vijayanagar and that the women of Karnatak followed a variety of avocations with distinction.

The following description by the poetess Ramabhadramba[13] may be taken to present a fairly true picture of the attainments of the more cultured women of Karnataka in literature and music :

"They were proficient in composing the four kinds of poetry, *Chitra, Bandha, Garbha* and *Ashu,* and in explaining the works written in various languages. They knew how to interpret and explain the poems and dramas composed by the famous poets and to explain the secrets of the music of the two sorts, *Karnata* and *Desha.* They were able to sing very sweetly and to play on the *Vina* and other musical instruments."

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12 Collected works of Bhandarkar, Vol. III, pp. 343 ff. 13 Sources of Vijayanagar History, p. 291.

Sāvaladēvī Rāmabhadrāmba

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ART OF KARNATAK

K. K. Hebbar

KARNATAK has left a wonderful heritage of treasures in stone and paint of which anyone would be proud. It is believed that Kannada as a language and the Kannadigas as a people flourished in the territory south of the river Narmada from the 3rd century B. C. onwards. But very little has survived the ravages of time to enable one to appraise their greatness until one comes to the 6th century A.D. To find the greatness of ancient Karnatak art, one should visit places, among others, like the Badami cave temple in Bijapur district. Here we have long rows of sculptures and frescoes which tell the story of our gods and goddesses revealing the creative talent and religious favour of the artists of that age.

The earliest plastic representation of Siva as Nataraja found in this cave temple was executed during the reign of Kirtivarma, the predecessor of Pulikesin II. Here the sculptor has crystallised into immortal form the rhythm of dance and dynamic movements. The 7th century fresco in cave No. 3, depicting a pleasure party, in which Siva and Parvati figure largely, shows Siva enthroned and surrounded by worshippers, attendants and *apsaras*. The workmanship closely resembles that of the Ajanta frescoes and shows how much these Dravidian artists were influenced by each other and how deeply they understood human emotions.

It is in the early 7th century that the Chalukyas produced one of the great rulers of India in Pulikesin II (609-642 A.D.) During his reign, Karnatak enjoyed great prosperity, and art and architecture flourished. The 7th century fresco in a water pavilion of Kumatgi in Bijapur, showing a game of polo, reveals the artist's mastery over line and form, as also his power of observation. The sculptor's art at Aihole and Pattadakal of that period (7th and 8th century A.D.) is equally remarkable.

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NANDI

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With the decline of the Chalukyas, art began to lose its patrons. During the time of the Chalukyas artists had come together like one family and worked with a religious zeal reflecting the people's aspirations. These artists had to wait until they won royal patronage once again under the great Hoysalas of Mysore.

The Hoysala Ballala dynasty rose to power during 1048-1310 A.D. They were great rulers and magnificent builders. Their capital Dwarasamudra, now represented by the ruins of Halebid, revives memories of the glory of ancient Karnatak. The great Hoysaleshwara temple at Halebid, built by Virasomeshwara Hoysala (1235-1254 A.D.), gives ample proof of the creative genius of Karnatak Shilpis. The whole of Ramayana series, carved in bas-relief all round the temple walls, the dancing figures loaded with ornaments, broad-hipped and narrow-waisted, and the imposing figure of Nandi are proofs of the creative skill of the master sculptors of that period.1 But here one will not fail to see signs of Karnatak art verging on decadence. The figures tend to lose their grandeur, becoming over-ornate, and look more pretty than forceful. Here, the sculptor tends to exhibit his skill as a craftsman rather than the genius of the artist. This is more true of the Chennakeshava temple built a little later at Belur about ten miles from Halebid. Here the artists repeat the same figures, applying the same formula without new vision. Thus the art of Karnatak, which reached its maturity during the seventh and eighth centuries, had begun to decay by the fifteenth century of our era. Frequent wars left the powerful kings who built the Vijayanagar Empire (1336-1563) without the respite necessary for undertaking monumental works. After the fall of the Vijayanagar Empire, Karnatak has not regained her pristine glory.

The traditional artists and artisans of Karnatak, having lost princely patronage for imperishable works, began producing articles of daily use, applying their skill to more practical purposes. They carved on ivory and sandalwood, worked on metal and produced some of our country's most skilful objects. These objects of art, produced chiefly in Mysore State and in North Kanara, have attracted people of taste all over the world. But with due respect to their skill in craftsmanship, one must say that they lack in fresh ideas and new motives.

Young people who fall back upon the accumulated wealth of their parents tend to lose the spirit of adventure. So with a nation, any nation,

1 The two sketches, of the 'Dancing girl' and 'Nandi', by the author are produced on the art-plates. —Ed.

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depending too much on its traditional glory and having no courage and impetus to carry out fresh experiments, will fail to show signs of progress. The achievements of our forefathers should serve as a source of inspiration to us to produce greater works rather than providing ready material for imitation.

History tells us that it is only when peace and prosperity prevail in a country that the arts flourish and literature blossoms. The centuries that followed the fall of the Vijayanagar Empire were a period of unrest for Karnatak until the British established their rule.

Under alien rule, European art invaded the country and traditional artists and artisans were left with meagre support. Those who studied the Western style of academic art blindly started following the alien tradition. This sorry state of affairs has fortunately changed with the growth of national consciousness among the people. New art tendencies have cropped up showing signs of progress. In our time we have seen free India emerging as an important country among the nations of the world. Attempts are being made to encourage these forgotten artists and artisans. The young artists of Karnatak, along with other artists of India, are travelling far and wide to understand and assimilate modern developments in the field of art. They are aware of their traditional past but are no longer content with the past glory. These discontented artists, however few they may be, have a deep desire to produce an art worthy of their country in general and that of Karnatak in particular.

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HISTORY OF KANNADA JOURNALISM

Nadiga Krishnamurthy

NO other linguistic region in India is so heterogeneous as the province of Karnatak which is surrounded by Maharashtra in the north Andhra in the east, Tamilnad and Kerala in the south and the Arabian Sea in the west. Kannada has been the spoken as well as the written language of the people of this region for nearly eighteen centuries.

The Pallava, Kadamba, Chalukya, Rashtrakuta and Vijayanagara crystallised the culture, literature and history of the Kannada people of pre-British days. To the struggle for Indian freedom in the British days, Karnatak's contribution has not been small.

How splintered a province once homogeneous has become can be seen from the fact that even today after the disappearance of all Princely States, the Kannada-speaking area is still distributed among five separate administrative units – Bombay, Madras, Mysore, Hyderabad and Coorg. The Kannada-speaking population of about twenty million people has no opportunity of evolving a common public opinion. The Kannada Press, scattered in these various administrative units, has striven hard to unite the region, but is still lagging behind in the technical aspects.

Mysore saw the first printing press in 1850.* The Rev. J. Garret, of the Wesleyan Mission, founded the press to print literature to propagate his missionary work. The first newspaper in the Kannada country was neither in Kannada nor in English. It was a Hindustani newspaper, *Kasim-ul-Akbar* started in 1863. The first Kannada weekly newspaper Karnataka Prakashika, was published in 1865. It had only a short life.

* D. V. Gundappa, The Press in Mysore (Bangalore City: Karnataka Publishing House, 1940) P. 12.

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After that the Government of Mysore published an Anglo-Kannada weekly, the Mysore Gazette, in 1866. It was for Government news. L. Rickett was its first editor.

In 1874, the Karnataka Prakashika was revived as a Kannada-English weekly by T. C. Shrinivasachar. A great Sanskrit scholar, Bhasyam Tirumalachar, edited the paper. It had a literary style which was vigorous and spirited. The paper's policy was one of support for the pro-Mysorian political party which championed the Mysore people, and disagreed with the non-Mysoreans. It stopped publication again in 1898.

The first Kannada monthly journal, Hitabodhini was started in Mysore in 1881.° It contained articles on scientific matters and subjects of general interest. Other monthly journals of high literary quality were Kavya Manjari, and Grantha Mala.

The first Kannada daily, Suryodaya, Prakashika, was founded by B. Narasinga Rao in 1888. After six months it became a weekly. In 1894 a Kannada weekly, Deshabhimani, was started, only to be suppressed. Its printing press was seized by the Government.

Vrittanta Patrike of Mysore, which was started in 1887, was a weekly paper directed by the Wesleyan Mission. It had a long career. It had a clean and sober news-service and furnished constructive suggestions.

Yajaman Veerabasappa in 1900 founded a Kannada weekly, Mysore Star, to which learned people contributed. This paper backed the policy of the non-Brahmin party, which advocated the development of the culturally and educationally backward communities. However, the paper had no national appeal and had to cease publication.

An impetus to the Kannada Press came when administration of Mysore was transferred by the British back to the hereditary ruler in 1881. For fifty years, from 1831 to 1881, the State had been under the governance of the British who managed affairs through commissioners. With the reversion to princely rule, pubilc opinion had a freer play. It must be remembered that it was in the same period that the Indian National Congress took birth.

° R. Narasimhacharya, History of Kannada Language (Mysore : Government Branch Press, 1934) P. 155.

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Public-spirited men took journalism as a regular profession. One such was the famed 'Vriddhapitmaha' M. Venkatakrishnaiah, father of the Kannada Press. He started his Kannada weekly, Vrittanta Chintamani in 1885, to work for the national and democratic ideals set by the then Dewan of Mysore, Rangacharlu. He made journalism his mission in life and trained two brothers, M. Gopal Iyengar and M. Srinivasa Iyengar, who later founded Kannada Nadegannadi in 1895. These were the first full-fledged journalists in Mysore Karnatak. This paper exercised great moral and intellectual influence on the people. The Government of Mysore, which had no option but to follow the policies of the Government of India, could not be expected to tolerate the freedom of the Press. The Press Act of 1908 killed the Nedegannadi, and the editor was deported from the State. Later, in 1910, Venkatakrishnaiah started a weekly called, 'Sadhwi.' It is being continued as a small daily newspaper in Mysore city, under the direction of Shri Agarm Rangaiah.

The history of Kannada journalism would be incomplete without the mention of another great journalist, D. V. Gundappa. He is a scholar in Sanskrit, Kannada, Telugu, Tamil and English and has come to be an authority on politics, literature and art. He stated an English weekly, Karnataka.° This paper became the sentinel of public opinion, though only a few could read it. Sir M. Visvesvaraya, the engineer-statesman, was then Dewan and took energetic steps for the democratisation of Government. Gundappa did not flinch to attack even Sir M. Visvesvaraya's policies where necessary, and to offer constructive suggestions. But even Karnataka went the way of all ventures ahead of their time. Gundappa became a free-lance journalist, and to this day he is a contributor of learned articles on political and cultural affairs. He took to public life and became a member of the Mysore Legislative Council and later the Mysore Constituent Assembly. The 'Gokhale Institute of Public Affairs' he has started has been doing great service in educating the people in civic, political and economic matters. In order to propagate the ideals of the Institute, Gundappa has started a monthly bi-lingual journal, Public Affairs. Highly specialised articles on national and international affairs are discussed in it in both English and Kannada.

Another Kannada daily, Bharathi, started by Navaratna Krishnaswami in 1907 was closed under the 1908 Press Act. The object of the paper was to expound the ideas of nationalism.

° T. T. Sharma and others, Editors, Patrikodyama (Journalism) Tumkur, Mysore 1945. P. 64.

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In 1910 the Kannada Press had entered a new era. A number of dailies, weeklies and monthlies were started. In the post-First War era, Kannada saw a marked advance in journalism.

A virile newspaper, Vishwakarnataka, was established by Tirumale Tatacharya Sharma, both as a daily and as a weekly. Of the Kannada newspapers, Viswakarnataka then best upheld the great traditions of nationalist journalism, and paid the price in the form of economic instability. Till 1941, it was run under the management and editorship of T. T. Sharma. It then became a joint stock concern in 1942 and was managed by a board of directors. Siddavvanahalli Krishna Sarma, an astute journalist and prose master, became its editor. Under his direction, in the fiery days of the 'Quit India' Movement the paper became a true front against an autocratic Government. The paper also righted the balance between local and national news and international news. In 1944, it had a collapse when the Government banned its publication for an allegedly seditious editorial and an open letter to the viceroy. Since 1947 it has followed a moderate policy.

'Tainadu' started by P. R. Ramaiya in the late twenties, is being conducted in a steady manner. Its tone is sedate.

The rise of what might be called one-man papers is a feature of the Kannada Press. Quarto-size dailies with one editor, one compositor and one manager have been started in Mysore, Bangalore and other places. Mysore Patrike of T. Narayana Rao was the first of its type. Others are Satyawadi, Sadhwi, Aruna, Vijaya, Vashwavani and Vartaman. They resemble each other : their appeal is mainly local and they espouse partisan causes with zest. They can be described as being within everybody's means, as they are sold at a quarter anna.

Bangalore saw its first 'pice paper' in 'Pourwani.' The daily, as well as its weekly edition, had for its aim the building up of an enlightened political force. It discontinued publication owing to financial difficulties.

Other Kannada dailies worth mention are Janavani and Prajavani and among the weeklies Prajamata, Janapragati and Chitragupta have to be listed.

Hitechhu was the first newspaper to be started in Bombay Karnatak, making its appearence in 1870 at Kaladgi, near Hubli. There were three newspapers in Dharwar, Vijaya, Rajahamsa and Karnatak, and three in

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Belgaum by 1880. Fearing that the influence of the neighbouring Marathi language would endanger interest of the Kannada Press, Manadakatti Kalyanappa and Vibhuti Huchaiah started two monthlies, Chandrodaya and Puspamalike, in Dharwar. Desai Seenappa started a weekly newspaper, Karnataka Patra, in 1884, motivated by the same reason.

From 1885 onwards, a number of weeklies were started of which Lokashikshaka, Karnataka Vrittha, Lokabandhu, Rajahamsa, and Dhananjaya deserve mention. These weeklies had two aims. The first was to check the influence of Marathi in the Karnatak area, and the next was to ventilate public grievances against the Government. The strong man behind the upsurge of national as well as Kannada patriotism was Mudaveedu Krishna Rao.

The city of Hubli, in the centre of Karnataka province, gave birth to two weeklies, Kannada Kesari and Sachitra Bharata, edited by Kerur Vasudevacharya of Bagalkot. He was a versatile master of the art of writing. From his pen flowed many novels and plays which won him fame. Owing to his influence another weekly, Shubodhaya, was started in Dharwar.*

The history of Karmaveera, another weekly newspaper of Bombay Karnatak, is an interesting one. Three youths of Dharwar, Kabbur Madhava Rao, Ramarao Hukkerikar and Ranganatha Ramachandra Diwakar, inspired by the writings and the message of Bal Gangadhar Tilak and Mahatma Gandhi, decided to enter public life. All three were poor. They had no means even to buy a small press which then cost about Rs. 5,000. Their purses were lean, but their zeal, ambition and spirit of service were great. People who had faith in them helped them finally in their desire and Karmaveera was born on February 5, 1922, at Dharwar.

Diwakar became the editor. Kabbur was the publisher, and the management was under Hukkerikar. But the actual composing, printing and writing was done by all the three.

Their dream was realised. In the short space of four months the paper came to be the most popular weekly of Karnatak. The District Magistrate of Dharwar sternly warned the publishers against its language and anti-government attitude. The next day the editor was arrested following a mass meeting of citizens of Dharwar. Twenty-eight persons

* T. N Srikantaiya, Sambhavane (Bangalore; Kannadanudi Press, 1941) P. 108.

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were killed at the meeting by Government agents, who began to shoot on the unarmed crowd.

After Diwakar's arrest, Hukkerikar became both manager and editor. With the help of Alur Venkata Rao Vamana Rao Desai, the paper continued with redoubled vigour until the release of Diwakar. Since then the weekly has grown from strength to strength. It was transferred to Hubli after a short sojourn in Belgaum and at Hubli the three men decided to start a daily newspaper, Samyuka Karnataka.

Among the Kannada papers, Samyukta-Karnataka is one of the best equipped and organised. The history of this paper is linked with that of the weekly Karmaveera. The People's Education Trust owns both of them. Diwakar is the sole trustee, and Hanumantharao Moharay controls the managerial and editorial side.

After the birth of independent India, two more Kannada dailies have been started in Hubli. They are Navayug, edited by T. R. Nesvi, and Vishalkarnataka, edited by H. R. Itagi.

Jai-Hind, founded by Dr. N. S. Hardikar of the Seva Dal fame, and Prapancha edited by Patil Puttappa, who had his journalistic training in America, are two other weeklies published from Hubli, and they have won public esteem.

There are many vigorous newspapers in other regions of Karnatak also. Hyderabad Samachar and Sadhana are the mouthpiece of the Kannada people in Hyderabad State. Mangalore in Madras Karnatak has Navabharata, Rashtra Bandhu and Swarajya. Coorg has Kodagu Vrittanta.

The unification of all the Kannada areas promises to be the signal of a new era in the field of Kannada journalism, leading to newspapers with greater circulation, resources and following.

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DANCING FIGURE, BELUR

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CONTRIBUTION OF CHRISTIAN MISSIONARIES TO THE DEVELOPMENT OF KARNATAK

C. D. Uttangi

NO history of Karnatak can be complete without taking note of the work done by the Christian missionaries and influence they brought to bear upon the minds of the people through the churches they built, the organisations they established and the institutions they started. A study of their endeavours in the educational, medical, social, moral and religious spheres will reveal that, on the whole the missionaries have rendered memorable service to the advancement of the public in general and to the Christian community in particular. Due credit must be given to them for their pioneering work in various fields, in the course of which they helped to raise the community standard of life, to build character and to broaden the outlook on life, because of their ideals of love, service and sacrifice.

The connection between India and Palestine where Christ was born is ancient. Regarding this long-standing connection two references are made in the Bible. The first one dates as far back as 2,000 B. C., when Solomon, who reigned in Palestine for forty years, had trade relations with Western India from where he obtained sandalwood for constructing the magnificent temple in Jerusalem (II Chronicles, 9th chapter, verses 10 and 11). Another reference is in the first verse of the first chapter of the Book of Esther (500 B. C.) where the name of India occurs in connection with the description of the territorial boundaries of the Persian Emperor Ahasuerus.

The history of Christianity in India begins with the commencement of the Christian Era. Saint Thomas, one of the twelve disciples of Jesus Christ, came to India (circa 50 A.D.) and established in Travancore a church now known as "Saint Mar Thoma Church." While writing the early history of Christianity, Esabius, the Roman historian records that

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Bishop Dimetrius of Alexandria sent a missionary named Pantaenus to India and that this missionary after six months' journey arrived in Malabar in 180 A.D. and found to his great surprise that the Gospel according to St. Matthew had already been translated into many Indian languages. This historical evidence makes it clear that the Christian Church was in existence in India in the second century. This earliest Mar Thoma Church in India is still carrying on its Christian activities by establishing educational, medical and religious institutions, run by Indian men and money, in Honavar, Kumta, Ankola and Karwar, under the management of the National Missionary Society.

To trace the beginnings of the missionaries' work in Karnatak, we have to look beyond the present boundaries of Bombay Karnatak, because the missionaries carried out their work in "Vishala-Karnatak" comprising not only the districts of Belgaum, Dharwar, Bijapur and North Kanara, but also the whole of Mysore State and the districts of South Kanara, Coorg, Bellary, Anantapur, Gulbarga, Raichur and Bidar. It is noteworthy that even during the British rule the Christian work done in all these areas was brought under the direction of a central body known as the "Karnatak Representative Christian Council" (K.R.C.C.) and thus paved the way for the unification of Karnatak on a linguistic basis.

Long before the advent of the foreign Protestant missionaries, the Roman Catholics had begun their missionary work in India, from the 16th century onwards. Amongst these catholic missionaries, St. Francis Xavier (1542), Robert DeNobile (1605) and Abbe Dubois (1791) are the most prominent figures. A large number of Catholic priests who were great educationists, scholars and scientists have rendered and are still rendering yeoman's service in various fields for the advancement of our country.

To the King of Denmark goes the honour of starting the organisation for carrying on evangelical work in India. Frederic Schwartz, trained in the University of Halle, arrived in India in 1750 and started his evangelical work in Mysore. He took care of the orphans and looked after the education of poor children. Hyder Ali had such a great regard for Schwartz that he issued orders through his officers saying "Let the Venerable Padree go everywhere without hindrance since he is a holy man." He was popularly known as the "Royal Raja of Tanjore." The inscription on his grave is a worthy testimony of the esteem, love and affection which the people cherished towards him. A few lines of the long epitaph are quoted here: "The simple sanctity of the Apostolic character and his

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natural vivacity won the affection, as his unspotted probity and purity of life alike commanded the reverence of the Christian, Mohamedan and Hindu."

Captain Cooke's discoveries aroused the interest of Europe in the lands and peoples of the Eastern hemisphere. William Carey, the son of a cobbler in England, Baptist by faith, came to India on 11th November, 1793, and settled in North Bengal. Here he studied such languages as Bengali and Sanskrit; his high attainments in Sanskrit and the vernaculars secured for him a professorship of Sanskrit, Bengali and Marathi in the Government College of Saint Fort William in Calcutta for the training of English civilians, a post which he held for nearly 30 years. He published many grammatical and lexicographical works in Sanskrit and other languages.

His Bengali dictionary still remains a standard work. He also became a distinguished botanist and kept up a splendid botanical garden at Serampore. He founded the Agricultural and Horticultural Society of Bengal and was a member of many learned societies, both European and Indian. But the project nearest to his heart was to give the Holy Scriptures to the people of Asia in their own tongues. So he and his colleagues worked on and brought out about 40 translations of the Bible or parts of it in Bengali, Hindi, Marathi and Sanskrit and portions of the Bible in other Indian languages and dialects ("Soul of India" by George Howells, 1913).

What is more interesting to the Kannada-speaking people is that the New Testament of the Bible was first translated into Kannada in 1809 by William Carey and his colleagues (Marshman and Ward), but his manuscript was unfortunately destroyed by a fire in the press in 1812 and their version in Kannada was published in 1823.

Karnatak too had its share of good fortune in that she had many scholarly missionaries who devoted much of their valuable time to the development of the Kannada literature. The Reverend John Hands of the London Missionary Society arrived in Bellary in 1809 and within a year he complied a Kannada grammar and began to translate the Gospel of Saint Luke in Kannada. In 1828 Hands returned to England to recoupe his health and during his three years' stay there, he got a new fount of Kannada type cast under his personal direction and brought it to Bellary and improved the Mission Press there (Vide "The Bible in India" by J. S. M. Hooper, 1938). The earliest Kannada-English Dictionary was

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complied by the Rev. Mr. Reeves and then by Kittle (1893) who has given us a voluminous and monumental work which still remains a standard lexicon. Zieglier compiled the English-Kannada Dictionary and various books on botanical subjects. Wurth's "Poetical Anthology" is often prescribed as a text-book for higher examinations in Kannada. Kittel's editions of Kannada poetry and grammar (*Chandasara* and *Shabdamanidarpana*) are still standard reference books for students of Kannada literature. The Rev. E. P. Rice's "Kanarese Literature," another valuable contribution, is also a standard reference work. Several volumes of archaeological survey of Mysore and Coorg by Edward Rice are useful to those who wish to study the inscriptions in Kannada.

Thanks to the tremendous toil of Carey and his colleagues, the people of Europe and America were aroused to a sense of their duty to the non-Christian people of the world. Thus a number of missionary societies were formed. The following are the names of some of the important societies : Presbyterian, Congregational, Episcopalian, Wesleyan, Methodist, Baptist, Lutheran, Basel, Pentecostal, Oriental and the National Missionary. These missionary societies derived their names either from the places of their origin or from the denominations of their mother churches. It may be noted here that the denominational differences in the Western churches sprang from sharp differences in the interpretation and application of certain creeds and scriptual passages and in the modes of worship. But in India these denominational differences were entirely a matter of accident – that is, the accident of the arrival of a particular missionary body for working in a particular area rather than a result of any choice or conviction on the part of the Indians. The Indian churches, therefore, felt that these differences should be kept in the background since they had no special meaning or value for them. Consequently, the Indian church has given the ecumenical lead to the whole of the Christian world by formulating a scheme of Church Union and translating it into action by the formation of the Church of South India (C.S.I.) and the United Church of Northern India (U.C.N.I.) in which the various denominations in South and North India have been united. It may be said that this union of different churches in the religious sphere has its parallel in India more or less in the form of Union Government.

The ministry of Jesus Christ consisted of (a) teaching, (b) preaching, and (c) healing (Matthew IX, 35). The missionary societies carried on their ministry in Karnatak, as elsewhere, actuated by the same ideals set by their Master. They established orphanages, welfare centres, dispensaries and hospitals and educational institutions, not only because they

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provided a natural contact with the people but chiefly because of the human need which moved their compassion and which could, in their opinion, be met by Christian love and sacrifice.

The missionaries, gifted with rare foresight, made primary education compulsory for all Christian boys and girls with the result that today from the point of view of literacy, the Indian Christian community in Karnatak tops the list, with 90 per cent. of literate members. This noble example is now being followed by our Government which has launched the adult literacy campaign and also compulsory primary education for children of school-going age. Thanks to the missionaries, the Government is relieved of a part of its burden to the extent to which the Indian Christians have become literate. Finding that the Christian children had benefited a good deal by the education they received in the primary schools, the Christian ideals of love and sacrifice led the missionaries to extend these benefits to the children of other communities also, by opening hundreds of primary schools.

In course of time, the missionaries felt the need for higher education and opened English schools in various places in Karnatak. The Beynon-Smith High School in Belgaum was the first English school in Karnatak. It was started in the year 1832. A girls' high school known as "Vanitavidyalaya" was also started in the same town. The Basel Mission was the next to enter the field of secondary education and opened a high school in Dharwar in the year 1863. It is now running two high schools – one for boys and the other for girls – in the same town. It is a matter of great pride that so illustrious a person as the late Diwan Bahadur Rodda, the first Indian Educational Inspector in Karnatak and one of the chief promoters of Karnatak College, was educated in the Basel Mission High School. Another notable product of this school was the late Diwan Bahadur Mensinkai who, on retirement from the Provincial Revenue Service founded the Central Co-operative Bank at Dharwar. Dr. Samuel Arawatagi, the well-known surgeon, who is now running an independent and well-equipped hospital known as Vail Memorial Hospital at Miraj, had his education in this high school. The Syrian Christians of the previously mentioned Mar Thoma Church are conducting a high school at Honavar. Outside Bombay Karnatak, several high schools have been opened for Christian and non-Christian Kannadigas in places like Mysore, Bangalore, Bellary, Anantapur, Kolar, Udipi and Gulbarga. As many as nine high schools are conducted in Bangalore City alone. It is interesting to note that second-grade colleges, affiliated to Madras University,

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were conducted at Bellary by the London Mission and at Calicut by the Basel Mission during the last quarter of the 19th century.

It was the missionaries who first gave female education equal importance. Boys and girls were treated alike in their institutions pointing the way towards the equality of sexes. The girls got as much attention as, if not more than, the boys in the full development of personality. Dr. (Mrs.) S. Muthulaxmi Reddi in her presidential address at the All-India Women's Conference at Lahore in 1931, said : "The women of Asia have been placed under a deep debt of gratitude to the missionary agencies for their valuable contribution to the educational uplift of Indian women." We can with equal emphasis say the same thing with regard to the education of women in Karnatak.

While carrying on these educational activities the missionaries did not overlook the needs of the backward classes. Admission was freely given to the children of these people and, when absolutely necessary, they even ran the schools specially for them – thus indirectly paving the way for the removal of untouchability and encouraging regard for equality. Apart from missionary societies, a number of individual Europeans who were Christians at heart did what they could to start Western education in the great cities of India. David Hare, a Scottish watchmaker, was a pioneer of English studies among boys in Calcutta; and a Civil Servant, Mr. Drinkwater Bethune, succeeded in starting a school for Hindu girls in the same city. The Hon'ble Mr. Mountstuart Elphinstone led both the Hindu and the Parsee communities in Bombay to modern education. His name is perpetuated in the Government college of that city.

On the whole, the missions have always endeavoured to give in their institutions what may be called the Christian education which aimed at the development of total personality, including physical, mental, moral and spiritual, with a genuine concern for each student as a person, calling attention to the importance of realising God's love for the whole of humanity as personified in Jesus Christ. They were actuated by a belief in the unity and dignity of truth, high standards of character and conduct, a passion for intellectual and moral freedom and a sense of fellowship with all mankind.

The missionaries also ran industrial schools, where the boys were given instruction in the various crafts such as carpentry, weaving, spinning and other cottage industries, as also farming. Girls were taught the arts of cooking, sewing, knitting and embroidery so as to make them self-depen-

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dent. Thus the poor, the crippled, the infirm and the helpless widows were taught to better their lot and become worthy citizens of the country.

The Basel Mission, with its headquarters at Mangalore, started industries such as the manufacture of tiles and textiles in Calicut, Cannanore, Kudroli and Jeppu. But the Government of India, under British rule, took them over from the Basel Mission and they are now run under the management of the Commonwealth Trust. Some missions also did pioneering work by establishing printing presses in Bellary, Mysore, Bangalore and Mangalore. Weaving with the shuttle was first introduced at the great weaving centre, Guledgudda (Bijapur District). As a result of the efforts of missionaries who obtained supply of the requisite weaving implements from Japan, the "Rangarejis" and the "Belagals," then popular names in the weaving community of Karnatak, were the first to adopt this new method in their industry. Eighty years ago a sugar factory was also started, on a small scale, at Malasamudra near Gadag.

The most important service rendered by the missions was the establishment of dispensaries and hospitals in various places like Miraj, Sankeshwar, Nippani, Gadag-Betgeri, Hulkoti, Lakshmeshwar, Haveri Motebennur, Udipi, Bangalore, Kolar, Hassan Mysore, Bidar, Raichur and other places.

In the earlier years, before the Government and the municipalities took preventive measures against epidemic, missionary doctors and nurses who had vision and a spirit of service, threw themselves heart and soul even at the risk of their lives, to the task of preventing the outbreak and spread of epidemics not only in towns but also in the neglected rural areas. The leprasoria at Miraj, Sankeshwar Hindalga (Belgaum district) are well known. A sanatorium for T. B. patients at Wanlesswadi near Miraj is famous for the expert treatment it offers. It has given an impetus to the starting of similar institutions elsewhere.

William Carey and his colleagues, after studying Hindu customs and manners of the age convinced the British Government that for the welfare of the country, many social and religious reforms were absolutely necessary: for example, the total abolition of caste, the prohibition of "Sati" (widow burning), child marriage, polygamy and infanticide, prohibition of human sacrifice, and torturing of animals in sacrifice.

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Some of these social reforms, suggested by the missionaries were taken up by the Government and implemented by Governors-General like Lords Wellesley and William Bentinck. The country appreciates the benefits of some of the reforms and it is gratifying that our Government has been gradually giving effect to the other reforms through legislation for the building up of our Nation.

When the social consciousness of the people was still dormant, the missionaries started homes for the blind, dumb and destitutes. These were for Christians as well as for non-Christians. An institution of this nature at Kedgaon near Poona is well-known. The credit for starting this institution goes to the late Shrimati Pandita Ramabai, a Brahmin convert, whose name stands immortal in India's history of philanthropy and reform.

If the Christian community of this country has become a "part of India" as was rightly observed by our Prime Minister, Shri Jawaharlal Nehru, in his recent letter addressed to Bishop S. K. Mondol, President of the National Christian Council, the Kannada-speaking Christians are "part and parcel of Karnatak," being inseparably knit together by a common environment, language and culture and cherishing the same ideals and aspirations and eagerly looking forward to the birth of a "Vishala Karnatak" in which even this community has a special part to play.

The distinctive features of this community are: the high percentage of literacy due to compulsory primary education for its boys and girls; fixing the marriageable age of girls above fourteen years long before the "Sarda Act" was introduced in 1932; monogamy, which has been the acknowledged rule in the community from the beginning; widow-remarriage, which was made permissible; the equality of the sexes, and recognition that sons and daughters succeeded equally to their parents' intestate property; social uplift by raising the standard of life; rural uplift by improving sanitation by encouraging cleanliness and cottage industries; medical aid to persons suffering from all kinds of diseases, including leprosy and T.B.; and finally the building up of a casteless society by admission to membership and by equal treatment of persons from all strata of society, thus bringing into action the principle of the Brotherhood of Man and the Fatherhood of God.

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After reading this brief survey, the question will naturally be asked why foreign missionaries should have at all come to India or to Karnatak at such a great expense and sacrifice to themselves and to their institutions. The answer is to be found in their Master's command "to go unto the uttermost parts of the world" to preach the saving gospel and to continue the ministry He had begun about two thousand years ago. The missionaries, who had experienced the saving grace and the redeeming love of their Lord Jesus Christ, were impelled by the inner urge and the constraining love of Jesus to offer themselves as living sacrifice to fulfil the command of their Saviour. The good work turned out by them in every sphere of life bears eloquent testimony to the passion, love, devotion and zeal with which they worked as humble Servants of Jesus Christ.

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KANNADA JOURNALISM

V. B. Naik

JOURNALISM, as it is understood in India, has had its origin in the West although the urge to know about the doings of others and to give currency to that knowledge is as old as human nature. Tradition has ascribed to Sage Narada the role of an incomparable reporter whose peregrinations embraced the entire universe and the world beyond. Whether or not Narada was the progenitor of Indian journalism, there is no doubt that the tradition of disseminating 'news' by word of mouth was in vogue in this country, as indeed in others, from the earliest times.

Journalism in Karnatak has grown on the same lines as journalism in the rest of the country. In its earlier stages, it was used as a medium for ventilating personal and local grievances. This is borne out by a perusal of old newspaper files. Defaulting subscribers were often mercilessly held to ridicule. In fact, quite a few persons founded their papers primarily with a view to wielding them as a weapon for gaining personal ends. This type of journalism was, however, quite common throughout the country. Mr. D. V. Gundappa rightly observes : "The pioneers of journalism in Mysore were neither men trained for the profession nor public men with a sense of mission, but just drifters who often had private grouses to be converted into public grievances and looked out incidentally for the chance of turning out a penny in the process. A former railway official or policeman or a forest guard who had lost his job for reasons that could not stand much probing set up a paper with himself as editor, sub-editor, reporter and all. But there were a few exceptions to this."

The first newspaper in Kannada in Mysore State was the "Karnatak Prakashika,' founded in 1865, and published from Bangalore. This was, in the words of Mr. Gundappa, a work of Pandits, unlike other papers

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with a nuisance value. There were some other papers in Kannada published from Belgaum, Kaladgi and Dharwar, all in North Karnataka. One such paper was "Subuddhi Prakash", an old copy of which was exhibited a few years ago at an exhibition of journals and newspapers in Karnataka. To mention another pioneer, "The Karnatak Vaibhava" of Bijapur was established in 1892 and it is still alive. The earliest issues of this paper contain reference to defaulting subscribers who often happened to be Government officials.

From such unenviable beginnings the Press in Karnataka had grown into an important institution by the time the Indian National Congress came into being. In it the leaders of the national movement found a potent instrument for propagating their mission. Journalism was considered the best and the most effective way of strengthening the national struggle for freedom and many sincere patriots joined it to advance the common cause. Great leaders like Lokamanya Tilak and Mahatma Gandhi started their own journals to spread their message among the people. Thus the history of journalism in India and in Karnatak is essentially the history of the country's struggle for national emancipation.

As English happened to be the official language of the Government in those days, newspapers in English naturally got priority and precedence over Indian-language papers, but with the growth of political consciousness among the people, Indian-language newspapers and journals began gradually to make their influence felt. Kannada also did not lag behind. It began to take big strides forward after the mechanical facilities of Kannada type-casting were made available. The spread of education among the people, the growing awareness on their part of national and provincial problems, and their increasing participation in the public life inevitably hastened the development of journalism in Karnataka, as elsewhere.

From about the years 1890 to 1906 Kannada journalism had to encounter many difficulties. The partition of Bengal convulsed the whole country from Kanya Kumari to the Himalayas. It was, in the very nature of things, impossible for Karnatak to remain unmoved by the rising tide of nationalism in the country. Kannada newspapers in all parts of Karnataka began to advocate extreme political views. The 'Kesari' of Lokamanya Tilak was the fountainhead of all inspiration for such writings "Rajahaunsa,' 'Shubhodaya' 'Vijaya' and 'Karnatak Vritta' of Dharwar, 'Kannada Kesari of Hubli and 'Karnataka Vaibhava' of Bijapur were among the journals

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which were prominent in their bold political propaganda. Sir Valentine Chirol, in his book entitled "Indian Unrest" quoted certain passages from 'Karnataka Vaibhava' and dubbed it as a revolutionary paper. Notwithstanding all this tribute paid indirectly to Kannada journalism by the foreigners, from the point of view of circulation and revenue, Kannada newspapers were not much of a success. Their financial resources were inadequate to launch on any mechanical or technical improvement. However, the influence they exercised over the minds of their readers was not negligible. The weekly papers were eagerly awaited and read with deep interest. Their style and diction were more propagandist than dispassionate. For their avowed object was to stimulate political consciousness and to rouse the people from inertia and lethargy. It was, therefore, quite natural that they should have adopted invective and rhetoric for this purpose and overdrew the picture sometimes unconsciously but more often deliberately financial difficulties or lack of better equipment or even the wrath of officialdom did not deter the adventurous and politically-conscious journalist of that period from his onward march. Like his compeer in the political field, the journalist did not expect any material benefit for himself from his venture. He was imbued with a sense of mission and in pursuit of it he never counted the cost or minded the sacrifices. The emotional fervour which characterised the writings of those days might seem today artificial and melodramatic, but they were required then to stir and inspire people into activity. This is a very important aspect which we cannot afford to ignore while assessing the contribution of earlier journalists.

War, as Mr. Kennedy Jones has said, is far and away the best seller of newspapers, as witness the fillip which the First World War gave to Kannada journalism. Next in Lord Northcliffe's original list of selling topics, came sex and crime; and it cannot be said that some Kannada journals did not take advantage of this in peace time. In fact, one or two weeklies in Kannada owe their present large circulation to the exploitation of this particular weakness in human nature. Has it not been said that women and war excite interest by their very existence? The Second World War gave further impetus to Kannada newspaper industry. Financially some of the papers can now be said to be on a more or less sound footing. From the circulation point of view, there has been no appreciable fall even in the post-war period, although the news published is less sensational. This shows that the reader of the Kannada newspaper is taking a greater interest in what is happening around him. So the responsibility of ensuring stability and wide circulation for his paper now rests almost entirely on the organiser.

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In the days of the First World War and the Home Rule movement University graduates in Karnatak did some writing for various journals, magazines and newspapers; they did so out of an impelling national urge or as a hobby. Their contributions were naturally amateurish in the journalistic sense. The political atmosphere used to be hot and explosive and, naturally enough, the youth of the country could not resist its impact. This continued till Mahatma Gandhi arrived on the political scene and took up the leadership. From then onwards the pattern of journalism gradually underwent a perceptible change. A cool, balanced, constructive and, at the same time, effective way of discussing even the most provocative of Governmental measures was adopted by Gandhiji to serve as a model for others to follow. And he fairly succeeded in evolving and introducing a new and material change in the form and content of Indian journalism. Kannada journalism, in its turn, could not escape the influence of Gandhiji's writings. As a matter of fact, it received a very real and substantial impetus then. Eminent University graduates came under Mahatmaji's influence and were drawn to journalism either by accident or by design. By this time a slow and imperceptible change in the status and position of Kannada language and literature had begun to take place in the Universities themselves. The injustice done to Indian languages by the denial of facilities for their study was realised. Patriotism and the growing love for the mother-tongue compelled a wider recognition for Indian languages. In the result, there grew up a large body of young graduates well grounded in Kannada language and literature. Gandhiji's reorganisation of provinces on a linguistic basis for Congress purposes was another potent factor which made for the rapid growth of Kannada journalism. The foresight with which this was done has yielded rich dividends in respect of newspaper circulation and its influence on the public mind. The 'Karmaveer,' a weekly founded by Shri R. R. Diwakar, heralded this new change in Kannada journalism. The politico-philosophical nature of his writings is revealed in the old issues of 'Karmaveer'. Shri Diwakar gave a new turn to journalism in Kannada by abjuring invective and rhetoric. The catholicity of outlook and the generous and large-hearted tolerance for the failings and shortcomings in others and the almost limitless readiness to endure trouble—the hall-marks of Shri Diwakar, the man,—have not only left their indelible imprint on Kannada journalism of today but have been instrumental in ensuring the progress of newspaper organisations and institutions. 'Samyukta Karnatak' is an instance in point.

In the field of monthly and quarterly magazines, the influence of the 'Modern Review' of Calcutta was very much felt, especially in "Jaya-

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Karnataka" founded by Shri Alur Venkatrao. "Prabhuddha Karnataka" of Bangalore also contributed much to the renaissance of Kannada literature. "Ranga Bhoomi" and a number of other magazines did their best to revive the intellectual, cultural and artistic interest of the Kannada public. The emphasis on emotion began gradually to shift to intellectual discussion. The racy, vigorous and ornate style of writing, which was the distinctive quality of the late Shri Mudaveedu Krishna Rao, slowly made way for a balanced level-headed and objective type of writing. The polemical and controversial form of earlier journalism soon began to yield place to the constructive. As a result of this, there is a marked change in the content and character of the Kannada Press. Newspapers are increasingly realising that their primary duty is to gather news and present it to the public in an objective way. However, we cannot claim that the ideal has been achieved.

Since the attainment of political independence, the problems facing Kannada journalism have materially changed. The Kannada Press has now to adjust itself to the altered situation. In order to help democracy function efficiently, the newspapers of today have to undertake the responsibility of educating the people at large. Particular attention will have to be paid therefore to the constructive aspects of the Government's policies. There is a great need for balanced and constructive criticism. This, in turn, requires a thorough knowledge of the background material. In view of the increasing importance of Indian language papers, Kannada journalism has to keep itself abreast of the needs and requirements of the people. Unfortunately, however, when compared with English newspapers, the equipment and the technical skill of Kannada newspapers are even now below par. The equipment on the editorial side especially is poorer. The training and talent are as yet inadequate. Few papers have good, well-equipped libraries and storehouses of statistical material so pertinent to their job, in a country the main problems of which today are economic. As with other sections of the Indian Press, there is a lopsided interest in international topics and events. This is a serious drawback which has to be removed immediately to make the Kannada Press play its role effectively in shaping the society served by it. It calls for a great effort to break new ground instead of treading the easy and beaten track. Facilities for training young men to undertake this great task must be thought of and arrangements made to meet them soon. It is heartening to note that here is a general awareness on he part of newspaper-organisers to improve the quality of their papers as literacy among the people spreads.

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GEOGRAPHY OF KARNATAK—A Brief Survey

H. D. Lele

KARNATAK is a region which bears the imprints of art, architecture, religion, philosophy, culture, and traditions of the Kannada-speaking people. It has built up a strong historic personality. It is an ancient land. It has made an appreciable contribution to the development of the National culture of India.

During the British regime, the areas of Karnatak underwent serious fragmentation to suit administrative convenience. The different parts of Karnatak were annexed to as many as four administrative divisions, viz., the States of Bombay, Madras, Mysore and Hyderabad. The legacy has remained. But Karnatak, with an area of about 85,000 sq. miles and with two and a quarter crore of population, is, both physically and culturally, one of the most distinctive regions of India. It possesses a well marked individuality, determined by its intrinsic regional conditions as well as by its position and geographical orientation.

Karnatak is not physically uniform. It can be divided into three broad relief–regions, *viz.*, (1) The Coastland region, (2) The *Ghat* region–the *Malnad,* and (3) The rolling plateau of the east–the *Maidan.*

The coast-land of Kanara is about 200 miles long and 8 to 20 miles broad in the north and 30 to 40 miles wide in the south. This lowland region of the western coast is traversed by several transverse ridges and spurs of the Western Ghats. In some places, the bare laterite hills and high forested spurs reach the Western shores. Among the many small torrential streams and rivers which drain the northern part of this region, the Kalinadi, Gangavali-Bedti, Tadri, and Sharavati are the prominent ones. There is generally a small port at or near their mouths. Karwar, Kumta, Honnavar, Ankola and Bhatkal were at one time prosperous and thriving ports providing anchorage to small vessels. But, owing to heavy silting

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in recent times, they have become unsuitable for the modern big ocean-going liners. The development of Bombay and Marmagoa and the construction of railway lines connecting these two ports have also led to reduce the commercial importance of the Kanara ports. Nevertheless, it is still possible to convert some of them into major ports.

The Southern part of the coast-land region is drained by the Netravati and other rivers which have developed diverse drainage patterns. Mangalore and Malpe are the ports of some importance.

The Ghats run like the backbone, roughly in a north-to-south direction. They are generally 2,000 ft. to 3,000 ft. above sea-level in the north, though some peaks rise even above 3,000 ft. In the middle part, the Ghats are only about 1,000 ft. to 2,000 ft. in height, while, in the south, they rise to tremendous heights—more than 6,000 ft. above sea-level. In the extreme south, the Nilgiris overlap the Ghats and rise even above 8,000 ft. The Western slopes of the Ghats are characterised by tremendous scraps, wild canyons, gorge-like tortuous and ungraded valleys. Several ridges and spurs spread from the Ghats towards the east and the west. The Ghats serve as water-shed. Most of the rivers and streams of Karnatak have their origin and head-streams in the Ghat Region. The great heights and the location of the Ghats have greatly influenced the climate and vegetation of Karnatak.

The eastern part of Karnatak is, in general, a rolling plateau. It is about 1,000 ft. to 2,000 ft. above sea-level in the north. It is gently sloping from the west to the east. It is traversed by several isolated ridges and by the spurs of the Western Ghats. It is dissected by the Krishna, Ghataprabha, Malaprabha and their tributaries. In the southern part of Karnatak, the plateau rises to a height of some 3,000 ft. in the eastern part. It is dissected by the Tungabhadra, Kaveri, Pennar and Ponnayar.

As the reader will have already noted, Karnatak has a large number of rivers. But they cannot be utilised for navigation, because they have ungraded valleys. They are torrential, seasonal and monsoon-fed. They have large water falls and rapids. The Ghataprabha, Dharma, Kumudwati and some rivers of Mysore are used for canal irrigation. The falling torrents of the Kaveri, the Ghatprabha and the Sharavati have been already harnesssed for the generation of hydro-electric power. On the streams and rivers of North and South Kanara several suitable sites have been already surveyed which could be profitably utilised to supplement the present supply of "White Coal."

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The coastal areas are influenced by the littoral climate. Temperatures are equable. But constant high humidity makes the summers enervating. The average maximum temperature seldom exceeds 90 degrees F. and the minimum rarely falls below 65 degrees F. The annual rainfall is very heavy. Karwar gets 120" and Mangalore gets about 130". The climate is hot and moist all the year round. In the hilly region, owing to the altitude, summers are cool and winters very cold. The rainfall (June to September) from the S. W. Monsoons is very heavy, more than 150" or 200". The climate is rather unhealthy and malarious due to thick forest vegetation. The valleys of North Kannara are fever-ridden. The Ghat region is, therefore, very thinly populated. The eastern part of the plateau lies in the rain-shadow region of the Ghats. In April and May, the temperature rises above 100 degrees F. and the summer heat is unbearable. In December, the temperature falls to about 60 degrees F., making the winter cool and pleasant. The annual rainfall here is very low. It varies from 20" to 30" and even then, it is very uncertain and irregular. Severe famines visit this region every now and then. Bijapur District, three Hyderabad-Districts and four districts in the eastern part of Mysore are the proverbially famine-stricken areas of Karnataka. They get pre-monsoonal and post-monsoonal rain which falls in heavy showers.

From the point of vegetation, Karnatak can be divided into three zones. Heavy rainfall favours a dense forest growth. The high slopes of the Ghats, with an annual rainfall of more than 100", are densely covered with tropical evergreen forests. On the eastern slopes, the ever green forests, are mixed up with the deciduous monsoon forests. Teak, bamboo, sisoo, sandal wood and a large variety of timber and firewood are among the chief products of great economic importance. On the bare laterite hills and in the dry zone of the eastern part, scrub forests and poor grass lands have formed the natural vegetation. About 18 per cent. of the area of Karnatak is under forest. The forests predominate in Kanara, Coorg, the Nilgiris and the Western Districts of Mysore. They would provide ample raw material for the development of new industries in Karnatak. Much of the Ghat–Forest has been damaged by the shifting (Kumri) cultivation, practised by the tribal people.

Karnatak grows various kinds of crops. Thus, rice is the predominant crop in the lomy alluvium–patches of the coastland and in the irrigated areas of the eastern plateau, while coconut is the chief crop on the sandy coastal soils. Jowar and Ragi are grown in poorer soils getting moderate rain. Various kinds of pulses are grown all over Kar-

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nataka. Oilseeds (especially groundnuts) are grown in the eastern districts of North Karnatak and in the transitional zone of Mysore. Wheat is chiefly grown in Dharwar and Bijapur. Cotton is the chief fibre-crop of Karnatak. It grows in Dharwar, Bijapur, Chitradurg and Tumkur. Tobacco is a cash crop of the Belgaum District. Owing to the absence of suitable irrigational facilities, sugarcane is still not an important crop of Karnatak at present, although parts of Mysore and Bellary are known to produce some good varieties of sugarcane. Coffee is grown in Coorg and tea on the Nilgiri Hills. Spices are grown in Sirsi and Siddapur Talukas. Much of the area of North Karnatak is in great need of irrigation. The Ghataprabha and the Tungabhadra Projects would prove very beneficial to the famine-stricken areas of Karnatak. Tank irrigation is quite common in Mysore.

Nature has been very bountiful to Karnatak in respect of her mineral wealth. But, as yet, much of this wealth lies dormant and undeveloped. It may be noted here that there is in the north-eastern part of India, the greatest concentration of minerals while the second equally important zone of the largest mineral concentration is to be found in Karnatak. There are three mineral belts :— (a) The Sandur–Shimoga–Belgaum-belt, (b) the Coorg–Nilgiri-belt, and (c) the Kolar–Hatti-belt. Kolar produces about 80 per cent. of India's total output of gold. There are large deposits of iron ore, gold, magnesite and chromium in Mysore. Bauxite, which is the chief raw-material in the production of aluminium, is found in workable high grade deposits in Belgaum and also in North Kanara. Manganese is found in some parts of Belgaum, North Kanara and Bellary. In North and South Kanara, varieties of abrasives such as corundum and garnet are found. North Kanara, Belgaum and Bellary possess a number of clays of industrial value. Recent geological surveys have revealed that Karnatak possesses the best sandstones, quartzites, limestones and building stones. The region, however, is rather deficient in coal and non-ferrous metals, in general. A comprehensive geological survey of all the parts of Karnatak from an industrial point of view is absolutely necessary to ascertain the quality and the extent of various minerals.

The Northern Karnatak is mainly an agricultural region. More than 70 per cent. of the people depend on agriculture, directly or indirectly. Among cottage industries, the handloom industry employs the largest number of people. Fine and coarse cotton, silk and woollen cloths and piecegoods are made at various centres, mostly for local consumption. At one time, this industry was in a prosperous condition. But the manufacture of cheap and fashionable mill-made cloth has brought the hand-

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loom industry to a precarious state. Quite a large number of people is employed in minor industries such as carpentry, smithy, pottery, leather industry, tobacco industry, building industry, basket-making, rice-pounding, flour-milling, sweets-making, oil-pressing and others. Modern industrialism has hardly touched the Northern Part of Karnatak. Most of its industries are either cottage or small-scale industries. Factories employing power and operating on a fairly large scale are very few. There are only six big units each employing more than 500 workers, viz., three cotton textile mills, two sugar mills and one railway workshop. There are many cotton ginning and pressing factories and many industries connected with food, drink, tobacco, wood, stones, glass, leather, metal and other products. But their size is very small by modern standards and some of them are only seasonal by nature. The industries in the Northern part of Karnatak are wholly under private enterprise. Several political, economic and geographical causes might be pointed out to explain the industrial backwardness of this region.

Fishing, fish-curing, fruit-canning, salt-making, wood-cutting, ship-building, wood and ivory carving are the chief industries of the coastland region of Kanara.

Mysore has made considerable industrial progress. No other part of India has as many industries in such a small area as Mysore has. Mysore has invested crores of rupees in its industries. Most of the important industries are either owned or subsidised by the Government. Existence of various minerals and supply of cheap hydro-electric power have given rise to this industrial development. Among the leading industries of Mysore, mention may be made of iron and steel, paper, cement, sugar, matches, chemicals fertilisers, tobacco, cotton, silk and woollen mills and industries concerned with production of chrome leather, electric lamps, machine tools, lac, paints, water proofs, etc. An examination of the structure of these industrial organizations reveals that joint-stock companies are not very common in Mysore.

The industrial potentialities of Northern Karnatak are very great. It is a land of vast untapped economic resources. Planning committees have suggested several industries which could be successfully developed in this region. Two cotton textile mills and two sugar mills could be established in Belgaum and Bijapur. A vegetable product factory could be developed in Dharwar. In North Kanara several industries concerned with the forest wealth such as manufacture of paper, pulp, matches and ply-wood could be easily started. Cement industry, ceramic industry and glass industry could be developed at sites which could be easily provided with the requisite minerals of the best quality.

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The recent progress in the development of the hydro-electric method of generation and distribution of electric power has raised the hopes of this region very high. Cheap supply of hydro-electric power from the Jog Falls (and from the proposed Kalinadi and other projects) would facilitate the industrialisation. Industrial leadership, adequate capital and technical aid cannot be overlooked, however. The development of one or two Kanara ports into major ports and their interlinking with the rich hinter-lands of Karnatak by high-roads and railways would certainly accelerate the industrialisation of this region. The urgency of the need of industrialising this area and raising the standard of living of its people cannot be exaggerated.

Karnatak is neither very thinly nor very thickly populated. But the population is not uniformly (evenly) distributed all over Karnatak. The coastal belts of North and South Kannara are more densely populated than the hilly areas. In the coastal area there are many large and small settlements. The distances between them are very small. Karwar, on the Kalinadi, is the most important of the little ports, with a fairly well sheltered harbour. But the immediate hinterland is poor and rugged.

In the South there are no towns of any importance except Mangalore. It is a mere roadstead two or three miles offshore. Small country craft can harbour in the creek. It is famous for the manufacture of roofing tiles. The hilly and forested areas of the Ghat region are very thinly populated. In the unhealthy and fever-ridden areas of North Kannara the population is gradually decreasing. The settlements are very small and few in number. The distance between them is not very great. In the transitional belt of Northern Karnatak, the settlements are nucleated, comparatively large and situated at small distances from one another. Belgaum, Gokak, Dharwar, Hubli and Gadag are the principal cities. They are industrial and commercial centres. In the eastern zone, the settlements are few in number, large in size and they are widely spaced. The aridity of climate, the uncertainty of rainfall and the poverty of soil (due to soil erosion) are the chief causes of the low density of population in this region. In the Malnad of Mysore, there is a tendency towards semi-dispersed small hamlets or even scattered homesteads. In the Maidan tract, there are facilities of tank irrigation. The settlements are comparatively nucleated and they are large in size. Bangalore, Kolar, and Mysore are the principal cities of this region.

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AGRICULTURE IN BOMBAY KARNATAK

S. W. Mensinkai

AGRICULTURE is the major occupation of the people in Karnatak. There are no large-scale industries and developed ports for export trade. So the population is mainly dependent on agriculture, which is greatly varied. Both food and commercial crops are grown on a large-scale, as can be seen from the following table :—

Table 1: Area under important crops in Bombay Karnatak (°)

(Area in hundred acres)

CROP	DISTRICTS				TOTAL
	BELGAUM	BIJAPUR	DHARWAR	N. KANARA	
Kharif Jowar	4072	2971	5837	—	12880
Rabi Jowar	3902	14238	1656	—	19796
Wheat	1012	2380	2763	—	6155
Sajje	1940	4139	131	—	6210
Paddy	1548	114	1673	1714	5049
Cotton	855	2673	4609	—	8137
Groundnut	2081	4266	1721		8068
Tobacco	523	5	26	—	554
Sugarcane	261	20	27	31	339

(°) As per the season and crop report of Bombay State for the year 1949-50.

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CROP	DISTRICTS				TOTAL
	BELGAUM	BIJAPUR	DHARWAR	N. KANARA	
Other crops	6410	4545	8327	767	20049
Total gross cropped area	22604	35351	26770	2512	87237
Net cropped area	20678	34841	26152	2313	83984
Double cropped area	621	510	519	199	1849

From the point of view of agriculture, Karnatak can be divided into three main zones as follows :—

1. Malnad (Heavy rainfall belt)
2. Gadinad (Transition belt.)
3. Yerinad (Dry belt).

1. *MALNAD*

Malnad comprises the coastal district of North Kanara; Mundgod, Kalghatgi, parts of Shiggaon, Hangal, Hirekerur and Haveri talukas of Dharwar district; and Khanapur, Chandgad and parts of Sampgaon and Parasgad talukas of Belgaum district. This belt is 70 to 80 miles wide and mountainous and receives an annual rainfall of between 40 and 200 inches. The rains are mainly due to the South-West monsoon and are distributed from June to October. Tanks are a common feature in this tract and they are the chief sources of drinking and irrigation water.

(a) SOILS : The soils are either, granite, laterite or coastal alluvial. In general they are well drained but poor in lime and phosphoric acid. The soils near Belgaum, however, are formed by a mixture of material derived from trap and laterite and they are rich and suitable for irrigation.

(b) GENERAL AGRICULTURAL FEATURES : Because of undulating topography, the fields are terraced and paddy is grown in this area. Hill millets such as savi, ragi, jowar and hurali are grown on *hakkal* (light soil) lands. Sugarcane is grown in rotation with paddy

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wherever there is suitable irrigation facility. The holdings are small in this area, being 10 to 12 acres, of which paddy land generally accounts for five or six acres and the remainder is *hakkal* land. There are large patches of cultivable waste land which are being brought under cultivation by various means.

(c) CROPS : Paddy is the main crop in this area. It is transplanted where the rainfall is more than 60 inches or if irrigation facilities are available, and usually drilled if the rain is between 30 to 60 inches. It is also sown by broadcasting on marshy lands along the sea-caost. Paddy is harvested usually in November and in winter the land is either ploughed and left fallow or a catch crop like gram, avari, lentil, field peas or wheat is taken The yields of the second crop are low. The yield of paddy is about 1,200 to 2,000 lbs. per acre. In certain cases the lands are irrigated by construction of bandharas across the cannal and either a second crop of paddy is taken or the land is put under sugarcane for a year or two.

The main fruit crops are mango, banana, cashewnut coconut and pineapple. Spice gardens are also found in this coastal area. Pepper, cardamom and arecanut are grown in the spice gardens which are situated in the valleys where the fainfall is more than 150 inches. The gardens have been systematically carved and well laid out. Cool humid conditions are created by planting shade trees round about the garden and allowing the water to flow constantly in the channels. The gardens generally have a good drainage helping the soil.

(d) PROBLEMS : The main problem of the agriculturist of this tract is the supply of manure in adequate quantities. The farmers make all possible attempt to prepare as much manure as possible from plant waste and the dung and wrine of cattle. Leaves from the forest area are collected and turned into manures. The Department of Agriculture is popularizing the system of compost-making to utilize all available waste into useful manure. Improved seeds and manure mixtures are distributed to cultivators to increase the yield of paddy. Every possible guidance is given for the construction of bandharas so as to bring more area under irrigated paddy. The Japanese method of paddy cultivation is being popularized in this tract to step up production. Advice is also given in respect of control of diseases and pests.

2. *GADINAD (BORDER TRACT)*

This is a narrow strip of land about 50 to 60 miles wide between the heavy rainfall belt and the dry tract. It comprises parts of Dharwar, Hubli, Hirekerur, Byadgi, Shiggaon, Hangal,

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Shirhatti, and Kundgol talukas of Dharwar district and parts of Sampgaon, Parasgad, Chikkodi and Hukkeri talukas of Belgaum district. The annual rainfall in this area in 25 to 35 inches. The rains are more secure than in the dry tract and fairly well distributed over a period from May to November. The rains in October and November are mainly from the north-east monsoon.

(a) SOILS : The soils are light red, red loams or medium black soils. The medium black soils derived from trap are more fertile.

(b) GENERAL AGRICULTURAL FEATURES : Important crops grown in this belt are kharif jowar, cotton, groundnut, wheat, gram, chillies, tobacco, paddy and crops like onion, garlic and brinjals. About 80 percent of the land is under kharif crops and 20 per cent under rabi crops. All these crops are grown as rain-fed crops in the kharif season. The important irrigated crops are sugarcane, maize and other vegetables. The fruit crops commonly grown are mango, banana, citrus and guava. This tract is more thickly populated than Malnad and Yerinad. The cropping is also more intensive. The holdings are of 15 to 25 acres.

(c) CROPS : *Kharif jowar* :— Kharif jowar is grown both in medium black and red soils. The land is pepared by ploughing to a depth of four to six inches and harrowing two or three times. Farm yard manure is added at the rate of five cartloads once in three or four years. The crop is sown in the second or third week of July, mixed with togari or other pulses and a sprinkling of *pundi*. The crop is intercultured two to three times and harvested after five to five and a half months. The yield is 800 to 1000 lbs. per acre of grain and about 2,000 to 3,000 lbs per acre of dry fodder. The average yields of jowar in this tract are about the highest in Bombay State. The yield of pulses is about 100 lbs grains and 200 lbs per acre chaff. The *pundi* stalks are used for fibre-making. The common varieties of kharif jowar grown are Nandyal, yellow Fulghar, white Fulghar and Bilechigan.

COTTON : Cotton is one of the important money crops in this tract. It is grown both in the transition and the dry belt, but the yield in the transition tract is the highest and is also of superior quality. Jayadhar (Gossipium herbaccum) and Laxmi (Gossipium hirsutum) are the main varieties grown in black soil which receive 15 to 30 inches rain while Laxmi is grown on red loams receiving 20 to 30 inches rain. The land for cotton is usually prepared by ploughing to a depth of seven to eight inches. Jayadhar is sown in the 2nd or 3rd week of August and

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Laxmi is sown either in June or September. The spacing is two feet. The crop is harvested in March and April and the yield is 200 to 350 lbs. seed cotton per acre.

Groundnut : There are two main varieties of groundnut grown —one is the erect variety (Spanish improved) and the other is the spreading variety (Pondicherry). The Spanish Improved is an early variety and is grown mainly in the transition tract. This variety is grown both in light and medium black soils. The crop is sown in June and takes about 3-1|2 months for harvesting. The yield is 1,200 to 1,400 lbs. of pods per acre.

Tobacco : This is another important money crop in this tract. Tobacco is mainly grown as a dry crop in medium black soil round about Nippani in Belgaum district. The seedlings are transplanted 3 feet × 3 feet, one seedling at a place, in August. Then light intercultivation is done four to five times during the duration of the crop, so as to keep the land clean and loose. The topping and desuckering are done with great care and at the proper time to regulate the growth of the leaf. The yield is about 400 o 600 of dried leaves per acre.

Chillies : Chillies are another important money crop of the tract. They are mainly grown around Byadgi in Dharwar district and Sankeshwar in Belgaum district. The land for chillies is prepared by ploughing 6 to 7 inches deep and harrowing. About 10 cartloads of F.Y.M. are added per acre. The seedlings are transplanted in July 2¼ feet × 2¼ feet apart with two seedlings at a place. The crop is intercultivated three to four times. Harvesting starts from October onwards and continues till the end of January. The yield of dry chillies as a dry crop is 300 to 400 lbs. per acre.

Gram : Gram is a good catch crop and is usually taken after groundnut or an early kharif pulse. It is sown from October to November. It is either drilled or sown by broadcasting in lines behind the plough. The spacing given is 12 inches and the seed-rate is about 40 lbs. The crop is harvested in March and the yield is about 400 to 500 lbs. per acre.

Rotations : The important rotations followed in this tract are kharif jowar after cotton, groundnut, chillies or tobacco. Sometimes a three-year rotation of Kharif Jowar – cotton – groundnut is followed.

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(d) PROBLEMS : The problems facing the cultivator are adequate supply of manure, soil erosion and weed control. From the point of view of agriculture, this area is favourably situated and there is a good scope for improvement. Kharif jowar and cotton have been found to give increased yield by 20 to 30 per cent. with the application of 400 to 600 lbs. of cake or 200 to 300 lbs. of manure mixture. Soil erosion is a great menace in this area, and this has to be checked by a proper system of bunding and land development. Some of the black soils are heavily infested with *'hanigali karki.'* These lands have got to be deep-tractor-ploughed in order to grow the crops successfully. The improved varieties of cotton, groundnut and gram have been found to be very useful in increasing the quantity and quality of production, and the area under improved varieties is rapidly spreading.

3. *YARINAD (DRY TRACT)*

This eastern dry belt is a wide strip of land comprising Bijapur district and the talukas of Gokak, Athani, Raybag, Ramdurg and parts of Hukkeri, Parasgad, Chhikodi talukas in Belgaum district and the talukas of Nargund, Navalgund, Gadag, Ron, Renebennur and parts of Hubli Dharwar and Haveri in Dharwar district. The rainfall is 15 to 25 inches and is very erratic. Practically every year there is a failure of one crop or the other. The rains, in a satisfactory season, are received both from the south-west and the north-east monsoon between June and November

(a) SOILS : The soils on the plateau are light soils derived from trap and sand-stone and on the plain are deep black soils derived from trap. The deep black soils are richer and more fertile.

(b) GENERAL AGRICULTURAL FEATURES : The main crops grown are rabi jowar, wheat, cotton and linseed in black soils and sajje, groundnut (spreading variety) and hill millets and pulses in light soils. About 75 per cent of the area is usually under rabi crops and 25 per cent, under kharif crops. Some fruit crops are grown under irrigation and they are grapes, citrus fruits and bananas, sugarcane, chillies, onion, Cambodia cotton and other vegetables on a small-scale are also grown under irrigation. Wells are the main source of water supply in this tract.

The holdings in this area are large, being about 40 to 50 acres.

(c) CROPS : *Rabi Jowar* : For rabi jowar the land is prepared by harrowing and the crop is sown 12 inches apart during August or

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September. The crop is harvested in March. The yield is about 500 to 600 lbs. per acre and 1,000 to 1,500 lbs. dry fodder. Linseed is taken as a mixed crop with rabi jowar. The yield of linseed is about 50 to 60 lbs. when grown as mixed crop like this. Sometimes castor is also grown as a mixed crop. It is grown generally along the border.

Wheat: The land for wheat is prepared by repeated harrowing. In the beginning the land is worked somewhat deep 3 to 3½ inches, and later harrowings are done to a depth of 1½ to 2 inches. Harrowing is usually done after every shower of rain. Wheat is sown in October.

It is drilled 12 inches apart. The seed rate is 40 lbs. per acre. The wheat is harvested in March by uprooting. The yield is about 400 to 500 lbs. per acre of grains and 1,000 to 1,200 lbs. of chaff. Safflower is usually sown mixed with wheat. It is sown in separate lines after every seven lines of wheat. It is also grown as a strip all along the border of the plot. The safflower thus sown yields about 150 to 200 lbs. per acre.

The other crops grown in black soils are cotton and gram. The cultivation is just the same as described previously. The common rotations followed are rabi jowar and cotton or rabi jowar, cotton and wheat.

Sajje: This is generally an important crop in light soils. The crop does remarkably well even under low rainfall conditions. It has been noticed that the crop gave normal yield even when the rainfall was seven inches, but well distributed. The cultivation of this crop is similar to that of Kharif jowar except that it is either sown in June or August. The crop takes about 3 to 3½ months. The yield is about 500 to 700 lbs. per acre grain and 1,000 to 1,200 lbs. of dry fodder.

Spreading variety of groundnut: The spreading variety of groundnut (Pondicherry) is grown in light sandy soils. The crop is sown in June, 18 to 24 inches apart and harvested after 4½ months. The yield is about 1,800 to 2,000 lbs. of pods per acre.

On soils which are very light, hill millets like navani and savi are taken. These millets are early crops and highly drought-resistant. They take only about three months to mature. They are also good catch crops. If the main crop is spoiled or could not be sown because of delay in rain, etc. one of these millets is sown. These millets are sown 9 to 12 inches apart and the yield is about 300 to 400 lbs. of grains per acre. On soils which are newly opened and which are gravelly and too poor for a grain crop, a crop of hurli is taken.

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(d) PROBLEMS : The greatest limiting factor for successful crop production in this tract is inadequate supply of water. The system of dry farming has been worked out at Sholapur and recommended to farmers. Lift irrigation schemes to pump out the water from the rivers have been taken up. Extension of the Ghataprabha canal to provide seasonal irrigation is the major irrigation work undertaken in this area. Tagayi loans are also given for digging wells.

Soil erosion is a serious problem in the tract. The rain usually falls in heavy torrents and thus destroys the top soil. Large-scale bunding has been done.

In some areas especially round about Nargund, the soils have become karl. These soils are difficult to work and do not retain sufficient moisture. Investigations to improve these soils are being conducted in an Experimental Station at Nargund.

Again there is the trouble of *karki*. Large areas of good black soils have become poor in productivity due to thick infestation of *karki*. This area could be made to produce good crops by eliminating the karki through deep tractor ploughing or land-digging.

In all these three tracts, mixed farming is mainly practised. A farmer keeps one or two buffaloes and one or two cows. The by-products of the main crops or some catch crops grown as sprinkling in the main crop, form the feed of the cattle. The lands are fragmented which is a handicap to efficient farming. Farming throughout Karnatak is subsistence farming and the farmer is very poor although he is very hard-working. Attempts are being made by the Government to improve the conditions of the agriculturists. Irrigation projects and a number of other schemes have been taken up in the First Five-Year Plan. The Agricultural Department has been greatly expanded after the last war and trained extension staff is provided in every district to popularise the use of improved seeds and improved methods of agriculture. Agricultural education to the sons of farmers is given in agricultural schools. There is an Agricultural College at Dharwar for more scientific training in modern methods of agriculture. In the college the subjects of soil management, crop production, dairying, fruit cultivation and other allied subjects like control of pests and diseases, plant breeding, agricultural chemistry, agricultural engineering, veterinary, agricultural economics etc., are taught in detail.

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By means of self-help on the part of the farmer and with Government encouragement, it is hoped that the agriculture of Karnatak will steadily improve.

ANIMAL HUSBANDRY

As in any other part of India, livestock forms the backbone of agriculture in Karnatak. According to the latest livestock census, Karnatak has

Cows	4,73,837
Bulls	16,603
Bullocks	7,92,427
Young stock	4,55,667
Buffaloes	4,08,637
Buffalo bulls	13,206
Buffalo males for work	52,299
Buffalo young stock	3,14,783
Total (bovine stock)	25,27,459
Sheep	6,98,834
Goats	6,17,308

From the list it can be seen that bullocks form the major portion of the cattle population of Karnatak.

Karnatak has some of the breeds of cattle of all-India importance. The most extensively used breeds are Amritmahal, Krishna Valley and Khillar among cows and Pandharpuri breed among buffaloes. The Sindhi breed has been lately introduced.

Amritmahal Breed: This is one of the best-known draught breeds of India. Even in the 16th century, the breed was popular with the Vijaynagar viceroys (1572 and 1600). Then the established herds passed into the hands of the Wodeyars of Mysore (1617 to 1636). The Wodeyars carefully protected the breed, especially Chikka Deva Raya Wodeyer who opened a separate department. After him Hyder Ali and his son, Tippu Sultan, also took much interest in the improvement of this breed. Tippu had great affection for these cattle. According to a regulation he introduced, the bullocks were classified as gun-bullocks, pack bullocks and plough bullocks. This classification was helpful in mantaining the purity of the breed.

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The Amritmahal breed is famous for its draught quality; the animals are active and are well-known for their power of endurance. They were largely used in old days in army campaigns. The animals are much valued as draught cattle but the cows of this breed are poor milkers. Though the original home of this breed is Mysore State, a good number of animals are found in Bombay Karnatak particularly Dharwar district. The cultivators love to maintain the bullocks of this breed, which are good-looking, good for road work and are at the same time hardy.

Krishna Valley : The Krishna valley is a heavy draught breed being used extensively in the riverine country along the Krishna and Ghataprabha rivers and in the black cotton soils of Karnatak. These cattle are mostly reared by individual cultivators on their holdings and are to a large extent fed on specially grown fodder crops and grain crop residues.

The bullocks of this breed are very powerful and useful for heavy work. The cows are fair milkers, but with better feeding and management, they can produce a good quantity of milk.

The breed is not so well fixed and considerable variations occur due to more than one basic type having entered into its composition.

Khillari breed : The Khillari is purely a draught-purpose breed, being fast and hardy for road work as well as for field work.

This is exclusively used by the cultivators in the eastern and northern parts of Bombay Karnatak. The cattle are mostly reared in this part by the individual cultivator, who takes much interest in rearing the male stock. Many believed that this breed is a derivative of the Amritmahal but is not so compact or fine in quality or so active as the best specimens of the Amritmahal breed. The Khillari seems to have a strain of the grey white cattle of the north in its composition.

Pandharpuri Buffaloes : Buffaloes of the Pandharpuri breed are found in good number in the eastern part of Bombay Karnatak as well as in almost all the big cities. They represent a very ancient indigenous type and were being used as draught animals to move the stone pillars which were used in the building of temples thousands of years ago. Even now the males of this breed are used in many parts of Karnatak for draught purposes, especially for transportation of stones from hills to the planes. But these animals are slow movers as compared to bullocks.

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The females are considered to be fair milkers but cannot compare with the buffaloes of northern India. Under good management, they produce a good quantity of milk.

These buffaloes are hardy and can stand the famine conditions of the eastern part of Bombay Karnatak. This is the reason why they are found in good numbers in the eastern part.

All the breeds of cattle of Karnatak are adopted to draught purposes only in the plains or in the rough portions of Karnatak. The drought breeds, viz., Amritmahal, Krishna Valley and Khillar, are large and are capable of pulling heavy loads and are fast walkers also. In the west of Karnatak the cattle are small and are more adopted to the wet low lands where rice is grown. The buffaloes are of two general types, viz. Pandharpuri and local buffaloes.

MILK PRODUCTION : There are no dairy breeds of cattle worth the name. Instances of good milkers in cattle can be found here and there. The major portion of milk supply of Karnatak comes from buffaloes maintained in villages and in urban areas like Hubli, Dharwar, Gadag, Bijapur and Belgaum. Milk production in Karnatak is on a very small scale and is scattered in innumerable small holdings. Milk from villages situated around cities is collected by agents and is marketed in the cities. The bulk of the milk produced in the interior villages is converted into butter and is sold on market days. The dairy industry as such is not organised . Of late, the Government of Bombay has taken up the work of dairy development in Karnatak. In addition to the supply of milk to the public of Hubli and Dharwar, there are projects of the Bombay Government like the issue of pedigree bulls, artificial insemination, castration of scrub bulls, advance of loans to dairy farmers for purchase of dairy animals and dairy equipment and construction of silo pits for the improvement of animal husbandry.

CATTLE FAIRS AND MARKETS: Karnatak is noted for its large number of cattle fairs and weekly bazars for exhibition and marketing of cattle. The cattle fairs start just after the end of the Kharif season and continue up to the end of summer. These fairs generally coincide with some jatra or other, so that the cultivator combines sale and purchase of animals with recreation and shopping at the end of the season's hard work. Below is a list of the important fairs along with the duration of fair, breeds and number of cattle attending the fair :—

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Statement showing the important cattle fairs held in Bombay Karnatak.

S. No.	NAME OF THE FAIR	PLACE	DISTRICT	TIME OF FAIR HELD	BREED & TYPE OF ANIMALS	APPROXIMATE No. OF ANIMALS ASSEMBLED.
1.	Gudguddapur Cattle Fair	Devargudda	Dharwar	October– 2nd or 3rd week	Mostly Amritmahal bullocks, cows, heifers.	10,750
2.	Gudliswami Fair.	Hosritti	–do–	2nd or 3rd week of Feb.	Mostly Amritmahal – all types	33,600
3.	Mouneshwar Fair.	Karjagi	–do–	1st or 2nd week of March	Mostly Amritmahal – all types	16,100
4.	Amarai Cattle Fair.	Jamkhandi	Bijapur	2nd or 3rd week of April	Krishna Valley, Khillari and local	8,000
5.	Siddeshwar Cattle Fair.	Bijapur	–do–	3rd or 4th week of January	–do–	22,000
6.	Mayakka's Fair.	Chinchali	Belgaum	3rd or 4th week of Feb.	–do–	11,000

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In addition to the seasonal fairs, weekly cattle markets are held at Hubli, Dharwar, Belgaum, Bailhongal, Mudalgi and other places where large numbers of cattle gather for sale.

GOVERNMENT FARMS : Karnatak has some of the oldest cattle farms in Bombay State.

Cattle-Breeding Farm, Bankapur :— This is one of the oldest cattle farms and is located at Bankapur in Dharwar district. Pure breeds of Amritmahal cattle are bred at this farm and pedigreed bulls of this breed are issued to cultivators for grading village cattle.

Tegur Cattle-Breeding Farm :— This is also one of the oldest farms in Karnatak. The Dangi breed of cattle is maintained at this farm and pure bred breeding bulls are issued to cultivators for improvement of cattle of the Malnad tract.

Agricultural College Dairy Farm, Dharwar : This farm was established in 1947 as part of the Agricultural College, Dharwar. A herd of Sindhi cows is maintained to study its suitability or otherwise as a milch animal under Karnatak conditions. The results so far indicate that the Sindhi breed can adopt itself to these conditions and can serve as a good dairy breed for Karnatak. In addition, selection of local buffaloes for high milk yield and regular calving and grading to Pandharpuri breed of bulls is undertaken.

Poultry Farm, Dharwar :— Karnatak has one of the best poultry farms in the Bombay State. Improved breeds of poultry, viz. white Leghorn and Rhode Island Red, are bred for supply of setting eggs and roosters to intending poultry farmers. This poultry farm has made a good name by winning many of the prizes and medals at poultry competitions held in Poona.

Sheep-breeding farms :— Sheep-breeding farms have been established at the Agricultural College, Dharwar, Guttal, Anagwadi and Suttatti for the improvement of wool and mutton qualities of sheep of Karnatak. Angora goats are being tried for their milking quality at the Guttal farm.

EDUCATION : The subject of animal husbandry is taught at various levels at various institutions in Karnatak. The important educational institutions teaching the subject of animal husbandry are :

1. Agricultural College, Dharwar, where animal husbandry forms part of the curriculum for the B. Sc. (Agri.) degree course;

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2. Agricultural Schools at Arbhavi, Devihosur, Bagalkot and Kumta which train students in animal husbandry,

3. The Government poultry farm, Dharwar, which trains young people in the management of poultry farms. In addition to the above institutions, animal husbandry is also taught at the Agricultural High School, Bijapur.

PROPAGANDA IN ANIMAL HUSBANDRY: A separate section under the Divisional Inspector of Cattle Breeding was in existence till recently for improving animal husbandry in Karnatak. Of late, this work has been merged in the duties of District Agricultural Officers and the work of improvement of animal husbandry is carried on as before. The National Extension Training Centre, Dharwar, trains students in the art and science of animal husbandry to enable them to handle local problems of the village efficiently.

SCOPE FOR IMPROVEMENT OF ANIMAL HUSBANDRY: The average merit of livestock of Karnatak is far below that of other parts of Bombay State. The milking qualities of cattle and buffaloes of Karnatak can be stepped up considerably by proper breeding, feeding and management, so also the draught qualities of cattle, and wool and mutton qualities of sheep. There are no well-organised associations of farmers for the improvement of livestock. Dairy herd improvement associations for the improvement of livestock should be established soon with a view to keeping records of milk production and feed consumption of at least two or three per cent of the total milch animals. The bulls must be drawn from these tested animals and should be proved and issued for improvement of other stock. There is an ever-increasing demand for quality milk and quality drought animals in Karnatak and the best way of achieving this is by maintaining records of breeding, feeding, production, management and diseases and through well organised marketing of livestock and livestock products.

FRUIT CULTIVATION

Fruit growing is an old occupation in India. Of all agricultural crops, fruit-crop is the most paying. But its industrial exploitation has not kept pace with its economic importance. Instead of assuming the status of an important commercial crop like other plantation crops, fruit culture at present forms a minor activity in the general set-up of agriculture in India. The production of fruits and vegetables should receive

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as much attention as the production of wheat and rice and other varieties of food grains, if not greater. Fruits and vegetables ought to be necessary items in the diet of everybody and should not be treated as a luxury reserved for the upper-class and middle-class population in the cities and towns. Nutritional authorities have recommended that a well balanced deit for the rural masses ought to include 2 oz. of fruit and 10 oz. of leafy and non-leafy vegetables per day. But the Indian masses would feel mighty happy if they are able to get a piece of onion, some chillies and some tamarind. If the people are persuaded to attach a small fruit and vegetable garden to every house in the country, we shall be able to claim a very large acreage for growing these.

The estimated total area under fruits of all kinds is of the order of 31.8 lakh acres, which is about 2 per cent of the cropped area in the country. In Palestine there is one acre under fruit and vebetable for every seven persons and in California for every three persons. In India we have one acre for every seventy-five. The annual production of fruit in India is estimated at 6 million tons. This does not satisfy even the minimum requirements of 2 oz. per head per day. In New York, the consumption of fruits is 16 oz. per head per day and in a non-agricultural country like England, it is 4.5 Oz. To provide for the minimum requirements of our nation, the present fruit production must, therefore, at least be doubled. This can be done both by increasing the area and by increasing the yield from the existing area. Besides these aims, there is much room for effective and responsible organization for research and development of horticulture.

The area under fruit cultivation in Bombay State has gone up considerably in the last two decades. In 1932 it was 46,674 acres while in 1950 it was, 1,25,167 acres, and the increase in the areas under mango, mosambi and banana crops has contributed largely to the expansion of fruit cultivation. It is certain that the present orchard area can be increased very much more in the next ten years if skilled cultivators adopt fruit tree growing and if all possible steps are taken to encourage the consumption of fruit among the masses. "Grow more fruit and eat more fruit" should be the watchword. If we try to analyse the scope for fruit cultivation in Bombay Karnatak, we shall have to take into consideration the existing area under different fruit crops as well as the climatic and soil conditions, irrigation facilities etc. The acreages under different fruit crops in Bombay Karnatak are as follows :—

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		Acres
1.	Banana	6,094/-
2.	Mango	3,422
3.	Guava	2,154
4.	Kagadi Lime	332
5.	Pomegranate	119
6.	Mosambi	113
7.	Grapes	71
8.	Custard apple	44
9.	Fig	30
10.	Jack fruit	21
11.	Santra	10
12.	Pineapple	3
13.	Bullock-heard (Ramphal)	3

The total area is 12,416 acres.

This does not compare very favourably with the areas under fruit crops in different parts of Bombay State. The Deccan boasts of the largest area with 61,831 acres, and Konkan and Gujerat have 25,565 and 25,349 acres respectively. It can be seen from these figures that the area under fruit crops in Karnatak is about a tenth of the total area in Bombay State, about a fifth of the area in the Deccan, and about half the area in Konkan and Gujarat.

One of the chief limitations to the extension of the area under fruit crops in Karnatak is lack of irrigation facilities. The existing area is chiefly under well irrigation. There are no large-scale irrigation systems as in the Deccan. However, with the completion of the First Five-Year Plan, it is hoped that large areas will be brought under irrigation and that fruit cultivation will receive a big fillip. The climatic conditions in the four districts of Karnatak are quite suitable for successful growing of a wide variety of fruit crops like mango, banana, citrus, varieties, grapes, chiku, guava, fig, pomegranate, pineapple, jack fruit cashewnut papaya, sitaphal, ramphal etc., The mango, bannana, chiku, papaya and pineapple are more tropical in habit and, therefore, thrive better on the sea coast in warm and humid climate with a higher rainfall. The grape, pomegranate, fig, guava, mosambi, santra and lime are sub-tropical in habit and do well in the drier parts of Bombay State with low rainfall, east of the Western Ghats. The Jack fruit and cashewnut grow wild on the lower slopes of the

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western Ghats on either side. Taking into consideration the four Karnatak districts of Bombay State, the following fruit crops can be grown successfully in each of them :—

North Kanara :— This district receives the heaviest amount of rainfall each year. The coastal area receives more than 100 inches where mango, banana and pineapple grow very well. In the Ghats and forest areas cashewnut and jack-fruit grow wild. These are 3,580 acres under banana which is more than half of the total area under banana in Bombay Karnatak. Mango comes next with 1,529 acres, and 1,025 acres are under cashewnut. About 30 acres are under pineapple.

Dharwar District :— The western parts of this district, bordering on the eastern part of North Kanara, receive about 50 inches of rainfall annually and the rainfall decreases gradually to a maximum of 15 to 20 inches in the easternmost parts. Mango guava, and banana are the chief fruit crops of this district. The area under mango is, 1,606 acres most of which is in the transition belt. There are 879 acres under guava. About half of this area is in Dharwar taluka alone. About 420 acres are under banana. Fifty-three acres are under kagadi lime.

Belgaum District :— The western part of this district has heavy rainfall up to 100 inches — and the eastern part is dry with an annual rainfall of only about 15 to 20 inches. Banana, with 2,046 acres, mango, with 857 acres, and guava, with 837 acres, are the chief fruit crops.

Bijapur District :— This district receives the lowest amount of rainfall of the four. the average annual rainfall varying from 15 to 20 inches. It has a dry climate suitable for growing many kinds of fruits. The largest area is under bananas : 1,614 acres. Mango, with 212 acres, kagadi lime with 197 acres, guava, with 219 acres grapes, with 66 acres, custard apple, with 42 acres, are the other fruit crops of this district. This is the only district of Karnatak where grapes are being successfully grown.

The soils of this region are ideal for growing these fruit crops. The red soils of Bombay Karnatak are eminently suited for growing mangoes, chiku and bananas. The finest of our mango varieties — Alphonso and pairi-grow very well in these soils and the fruits are very much valued in outside markets.

Success in fruit cultivation requires more initial outlay and demands a greater degree of skill and knowledge on the part of the cultivator.

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Considerable capital is required to establish fruit orchards and to carry out cultural operation until the fruit trees come into bearing and yield an annual income. Practical knowledge and training in the best methods of fruit tree cultivation, e.g., "bahar" treatment, pruning, spraying, manuring, and irrigation are essential to successful fruit cultivation. The fruit-grower must be in a position to combine such technical knowledge with a certain amount of business skill to obtain the best returns. The need for all this practical knowledge and training was met by the starting of the College of Agriculture in Dharwar in 1947. The opening of the college has gone a long way towards establishing personal contacts between the cultivator and the specialist. This has brought about a feeling of confidence in the minds of prospective fruit-growers, resulting in an increase in the area under fruit cultivation, and in better returns for the cultivator. The Bombay Agricultural Department has introduced new varieties of fruit like the Basrai banana, guava Lucknow No. 49, pomegranate G. B. G. No. 1 and proved their benefits to the cultivators. Successful trials have been conducted to show that grapes can be grown in the climatic conditions of Dharwar district.

It is usually observed that in different seasons of the year some fruits are abundantly available. However, in such seasons, it is not always possible to sell the entire produce. A good deal of surplus stock is often left over which is either wasted or sold at unremunerative prices. This waste can be prevented by converting the surplus produce into fruit products. For instance, jelly can be prepared from guava, mango can be canned in the form of slices in sugar syrup, or as pulp, and jam can be prepared from mango and tomato. In view of the increasing demand for preserved products,the fruit grower is assured of a subsidiary source of income, provided the products are prepared in proper manner on a cottage industry scale.

To sum up, there is a great future for fruit cultivation in Bombay Karnatak, in view of the increasing demand for fruits from the masses

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INDUSTRIES IN KARNATAK

P. H. Krishna Rao

THE Karnatak, for purposes of this article, is taken as all that area consisting of villages with a Kannada-speaking population, irrespective of the administrative unit in which it is now included or may be included in future. It comprises the coastal districts of South Canara in the Madras State and North Canara in the Bombay State, the Western Ghats from Miraj to the Nilgiris, the table land of Mysore and Coorg, portions of the plateau in the Madras, Bombay and Hyderabad States, the Nilgiris and portions of the Salem and Coimbatore districts below the Ghats.

RESOURCES

The coastal districts, which, according to legend, were reclaimed from the sea, are very fertile and contain cocoanut groves along the sea and the banks of the several rivers entering it. The hills are covered with dense forest – some of them evergreen – and contain Bamboo and Teak and other valuable timber and forest produce. The richest forest areas of Karnatak are mainly in North Canara (where it forms 80 per cent. of the total area), the Coorg and the Malnad portions of Mysore. The area of the table land bordering on the hills contains Sandal wood and plantations of Coffee, Tea, Rubber, Cinchona, Pepper and Cardamom.

Fishing has always been one of the traditional industries along the coast, Mangalore, Bhatkal, Malpe and Karkal being the important centres. High quality fish is abundant along the North Canara coast. There is scope for modernising the industry and increasing the catch by adopting the latest methods as in Japan or in Great Britain. It is also possible to develop the inland market in India with cold storage and transportation by air. Fish oil and fish manure industries could also be developed.

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There is already a thriving cocoanut oil industry and coir industry in Malabar and in the Travancore-Cochin State along the West Coast. This could be developed in the Karnatak as well.

Similarly, the mat and the match industries, which have made considerable headway in Malabar as cottage industries, open up vast possibilities in the Karnatak.

FOREST WEALTH

Much of the forest area still remains unexploited for want of communications. It may be good in one way, because it has still left the forest intact, but it should be possible, by adopting the latest methods for their proper conservation as in Germany or in Scandinavia, to extract more from the forests. Many of the varieties of soft wood are not being made use of now. These afford good scope for starting the Plywood industry. Among the minor forest produce may be mentioned Cane which grows in plenty in the forest of the Western Ghats. No serious attempts have been made to develop the cane furniture industry. The Cane may not be as good in quality or as shining as the Singapore variety but, in these days of spray-painting of Cane furniture, this is not a serious handicap. It is for some keen businessmen to take up this particular industry. North Canara alone can supply enough Bamboo for a paper mill or a pulp plant.

India was once noted as the chief exporter of spices to the West, the West Coast being the principal contributor. The queen of Gersoppa was known as the Pepper Queen. This crop does not seem to be receiving as much attention now as it deserves.

Cashew nut is grown extensively in South Canara. Properly cured, graded and packed, it can command a world market. Apart from Jack fruit and Banana, which grow practically wild in the forests, South Canara is noted for its Mango gardens and Coorg for its Oranges. Eucalyptus is a speciality of the Nilgiris. Good seed potato and also potatoes for consumption are grown extensively on the Nilgiris. Much of the fruit is now going to waste or sold at uneconomic prices during the season as there is no provision for cold storage or fruit canning. This is another industry that is worth examining.

SOILS AND MINERALS

There is also a variety of soils in the Karnatak-laterite, rich red loam and black cotton soil. The laterite, cut into blocks, serves as good

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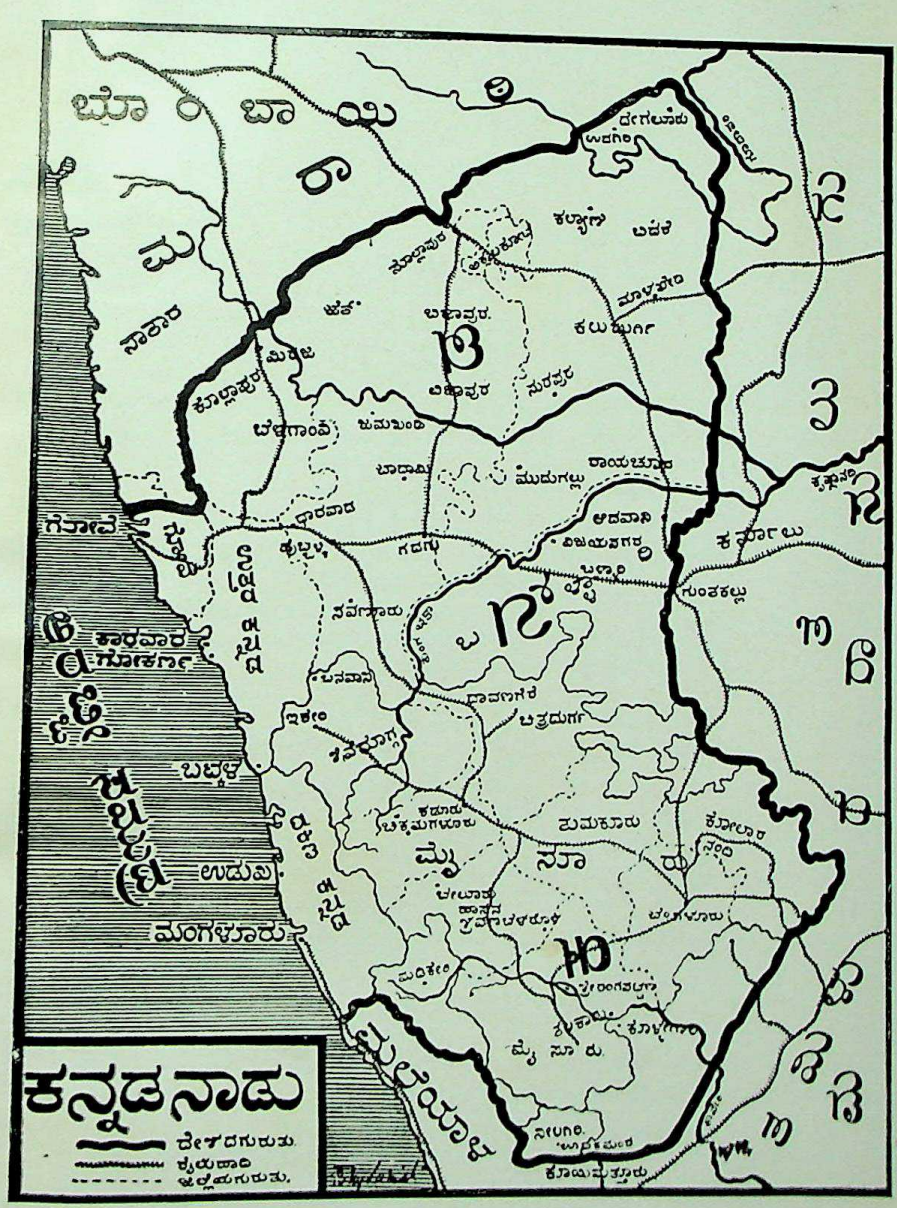
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building material for walls. The clay found round about Mangalore is excellent for roofing tiles and gave rise to the Tile factories started by German Missionaries early in this century. They still hold the field as the best available and the particular type of tiles is known as "Mangalore Tiles", irrespective of where it is manufactured. There is also a considerable ceramic industry consisting of mosaic and other flooring tiles, and works of art — principally religious statues and images.

The black cotton soil beyond the Western Ghats in the Deccan and on the Mysore Plateau yields very good varieties of cotton — both short and medium staple — and has given rise to a thriving textile industry in Mysore and in Sholapur. It is possible to grow a very good type of long-staple cotton if at least seasonal irrigation is provided. The Karnatak not only contributes a substantial quantity of cotton to the output of India, but she is capable of producing some of the world's finest varieties of cotton.

Although some mills have been started recently at Nanjangud and Davangere in Mysore State, there appears to be scope for more textile mills round about Hubli. The Bombay Economic Industrial Survey Committee observed that the central position which Dharwar and Hubli occupy make them ideal centres for supplying cloth to the whole of the Karnatak. But the only industrial establishments that are now in existence in the entire area of black cotton soil are a number of ginning and pressing factories, but not textile mills. The handloom industry also occupies an important place among cottage industries not only in Mysore and Bangalore, but in the Bombay and Hyderabad and Madras Karnatak, especially in the districts of Bijapur, Belgaum, Dharwar, Salem and Coimbatore. The number of handlooms in Bombay Karnatak alone is estimated at 60,000. The establishment of textile mills would be of considerable help to the weavers by supplying the required yarn.

Groundnut is another commercial crop grown extensively in the Deccan Karnatak. This has given rise to a new industry known as the Vegetable Oil or the Vanaspathi industry. Even in this field so far Mysore has shown greater enterprise than other parts of Karnatak.

With the heavy rain fall between the Western Ghats and the sea and in some parts of the Plateau, it should be possible to conserve water and grow more Sugarcane and start one or two additional sugar factories and also produce power alcohol. This will naturally follow the completion of several irrigation projects in the Karnatak.

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IRRIGATION PROJECTS

The more important of them are the Ghataprabha Valley Project which is expected to irrigate about five lakhs acres in Belgaum and Bijapur districts, the Malaprabha Project which will irrigate four lakh acres in Belgaum, Dharwar and Bijapur districts, the Upper Krishna Project which will irrigate five lakh acres in Bijapur districts and another five lakhs acres in Hyderabad State, and the famous Tungabhadra Project. When these projects are complete, the Bijapur district, which is now known as a famine district, will be converted into a garden district.

Sericulture, which plays such an important part in the economy of Mysore, Salem and Coimbatore, can be practised in the Bombay Karnatak as well, as revealed in the investigation made by the Sericultural Department of Mysore on the invitation of the Bombay Government. The districts of Dharwar and Belgaum would be ideal for the purpose both from the point of view of climate and elevation.

The Karnatak is also rich in minerals. Coal is perhaps the only mineral that is denied to this area. Oil too has not been tapped so far. But it is noted for its deposits of Gold, Iron, Manganese, Bauxite and Chrome. It claims 90 per cent. of the Gold produced in India. Mica is also found in parts of Mysore. Kaolin and Ochres are available in plenty and have given rise to the Porcelain Factory in Bangalore and several factories manufacturing paint. A good quality of Limestone for the manufacture of cement, slate stone, which is said to be the second best in the world, sand-stone and quartzites for the manufacture of glass and good clay for the manufacture of pottery are also available in large quantities. Deposits of limestone are found in the Bombay Karnatak, especially in Belgaum and Bijapur districts. Important clay deposits have been located in North Canara.

POWER AND FUEL RESOURCES

There are at least thirty sites so far mapped for the generation of hydro-electric power. The total power potential is estimated at one million K.W. This will not only supply the power required by the industries, but will help agriculture by lift irrigation by means of electrically driven irrigation pumps.

Although the area is lacking in coal, there are large reserves of wood fuel, peat and brown coal (Lignite) in the Western Ghats and Nilgiris.

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Charcoal gas from wood distillation is another possibility that has not been fully investigated.

COTTAGE INDUSTRIES

The talukas of Sagar and Sorab in Mysore and Sirsi and Siddapur in North Canara contain a community called *Gudigars* who are expert in ivory and sandalwood carving and ivory inlay work. It is confined to a few families and the industry will die out if it is not learnt as an artistic industry by other communities as well. This is being done in Mysore and Bangalore and may well be followed in other parts of the Karnatak. Other cottage industries which are bringing in a great deal of money are toy making, jewellary—the largest centres being Bangalore and Mangalore, manufacture of *Agarbatties* (sandal sticks), manufacture of *Gota* and *Lametta* (imitation lace) in Bangalore and manufacture of ribbons. The making of carpets and druggets, for which Bangalore is praticularly noted, may be classed both as a cottage industry and as a factory industry.

TRANSPORT

The Karnatak coast is fortunate in having natural harbours such as Karwar, Malpe and Bhatkal. Linking up these places by railway with the hinterlands of Mysore and Deccan will enable the whole of the Karnatak to develop industries within a short time. Road transport has been very well developed by private enterprise in South Canara and by the State Transport serivces in Bombay and Mysore.

There are thus vast possibilities. The Report on the Industrialisation of Bombay Karnatak, submitted to the Bombay Government by Shri T. K. Mirchandani, makes a number of specific suggestions for development of the following industries : (1) Textiles, (2) Sugar factories and allied industries, (3) Processed Food industries, (4) Oil milling, Vegetable ghee, Hydrogenated oil, Soap, Tobacco etc., (5) Paints, Varnishes, Enamels etc., (6) Paper and pulp (Alpha Cellulose), (7) Wooden Shipbuilding, (8) Bauxite, (9) Fisheries, (10) Heavy Chemical industries, (11) Iron and Steel, (12) Prime Mover and Tools Industry, (13) Cement, (14) Ceramics, (15) Glass industry, and (16) Miscellaneous and cottage industries.

The foregoing is an account of what might have been or what might be, rather than what has been, done. In other words, it is a description

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of industrial potentialities of the Karnatak rather than a description of what has been achieved. It is true to say that the Karnatak districts outside Mysore are still industrially undeveloped. It may be interesting, in this connection, to know what has been done in Mysore itself by a glance at the following list of industries, some of them Government-owned, others in which Government have a share and others, again, aided by Government. Some of them are also entirely private-owned. It is also the good fortune of Mysore that many industries started by the Government of India, like the Indian Telephone Industries, Hindustan Machine Tools, and Bharat Electronics Factory, are located in Bangalore.

(1) The Central Industrial Workshop, (2) Sandal Oil Foctory, (3) Mysore Iron and Steel Works, (4) Mysore Soap Factory, (5) Government Silk Weaving Factory, (6) Government Poreclain Factory, (7) Government Electric Factory, (8) Mysore Implements Factory, (9) Mysore Dichromate Factory, (10) Mysore Industrial and Testing Laboratories, (11) Mysore Sugar Co., (12) Mysore Paper Mills, (13) Mysore Spun Silk Mills, (14) Mysore Lamp Works, (15) Mysore Tobacco Co., (16) Mysore Silk Filature, (17) Mysore Stoneware and Potteries, (18) Mysore Chemicals and Fertilisers, (19) Mysore Coffee Curing Works, (20) Mysore Vegetable Oil Projects, (21) Mysore Lac and Paint Factory, (22) Mysore Match Co., (23) Mysore Chrome Tanning Co., (24) Mysore Road Transport Service, (25) The Kolar, Champion Reef, and Nandidurg Gold Mines, (26) Bangalore Woollen, Cotton and Silk Mills, (27) Mysore Spinning and Manufacturing Mills, (28) Minerva Mills, (29) Sri Krishnarajendra Mills, (30) Davangere Cotton Mills, (31) Mysore Hosieries, (32) Sri Shankara Textiles (33) Fire Bricks and Potteries, (34) Mysore Glass and Enamel Works, (35) Bangalore Transport Co., (36) Mysore Kirloskar Ltd., (37) Bharat Oil Mills, (38) Mysore Machinery Manufacturers Ltd., (39) Indian Telephone Industries, (40) Radio and Electrical Manufacturing Co., (41) Hindustan Aircraft Ltd., (42) Hindustan Machine Tools Ltd., and (43) Bharat Electronics Factory.

Human resources are even more important than material resources. The Karnatak, in common with the rest of India, has vast man power, but most of it is not technically trained and has not got the aid of mechanical power. The people should also be imbued with a spirit of enterprise and be encouraged by the State. Mysore had its share of industrialisation, as all the needed factors are present. The only area in Karnatak outside Mysore that has shown enterprise in Banking, Insurance and Industries is South Canara, particularly Udipi, where the "Manipal

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Industries" in textile, pottery etc., have opened a new chapter. The transport services there, as already mentioned, are among the best organized. One of the strongest arguments advanced for the formation of the Karnatak State is that many areas have been neglected, because they are scattered and form the tail-end of States and have not received due attention for their development. Let us hope that the formation of the Karnatak State will make this neglect a thing of the past and will make Karnatak prosperous and thus add to the strength and prosperity of India.

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BOMBAY-KARNATAK—An Economic Survey

N. A. Mujumdar.

THE importance of the role played by natural resources in determining the pattern of economic life of a nation or a region can hardly be exaggerated. Even in the case of a highly industrialised country like England, nature does play a significant part. Emphasizing this, Nicholson observes—"in spite of the predominance of her trade and her manufactures, natural conditions are of primary importance. The coastline, the rivers, the proximity of rich coal and iron fields, the temperate moist climate and the fertility of the soil are still the foundations of the wealth of the nation." Though, with the progress of science and technology,[1] the mastery of man over nature may increase, it cannot be doubted that there are definite limits to it and that, in the last analysis, man must depend upon nature and nature's gifts. An attempt is, therefore made in this article to survey the present state of the economy of Bombay Karnatak, in relation to its natural resources—patent as well as potential.

GEOGRAPHICAL SETTING

The four Kannada districts of Bombay State, *viz.* Belgaum, Bijapur, Dharwar, and North Kanara, are together known as Bombay Karnatak.

It is necessary to stress that geographical conditions do not always coincide with administrative boundaries. The apparently composite unit of a single district very often contains regions of great natural contrast. The case of Dharwar, which comprises three distinct parts each differing widely from the other in its natural setting, is a good instance in point. In view of this, it becomes necessary to distinguish the different regions of Bombay Karnatak in order to appreciate how geographical conditions have influenced economic activity in each of these regions.

1 Principles of Political Economy Vol. I. P. 66.

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From the economic point of view, three[2] broad divisions can be distinguished :

a) *Sahyadri Ghats* : This part is the extension of the Sahyadrian main range. It is a belt of about 30 miles wide extending from the former Kolhapur State to the southern boundary of the Bombay State in the Kanara district.

A warm humid climate and an extensive and rich forest cover dominate the natural and human landscape of this region. The forests of this region are said to be the richest in the whole of the Bombay State. However, broadly speaking, the region is very sparsely populated. The reason for this is that, as in other parts of the Sahyadrian main range, human activity follows the means of communications, most of the villages being situated along the major roads. That is why route centres like Yellapur and Sirsi, situated at the Ghat gaps, have grown into small towns. Apart from rice, which is the main crop of this belt, it is also well-known for the spice gardens of Sirsi and Siddapur.

b) *Transitional belt* : Then we have the western belt, of about 20 miles width, enclosing the Poona-Bangalore road from Nipani, to Harihar which is called the transition belt. It is "a transition from the Dharwar rock types to the igeous complex in the east; from reddish soils to black soils; from irregular hill features to undulating black soil basins; from the wet Sahyadrian forests to the dry plateau; from rice to millets and cotton; from very thinly populated areas to thickly populated areas."[3]

A variety of crops, from rice and ragi to millets and cotton, is possible in this belt by reason of the fact that rainfall here is more certain than in the east and this is, again, supplemented by irrigation. Although a densely populated agricultural region, this part also seems to be more inflenced by a chain of large and small towns which are route and commercial centres. The twin-town of Belgaum-Shahapur is the commercial focus of the northern zone, while Hubli and Dharwar together centralise the economic and cultural activities of the southern zone. The subsidiary commercial centres are Nipani, Sankeshwar, Haveri, Byadigi and Ranebennur. The industrial element too is confined to the large towns in this belt, especially Hubli and Belgaum.

c) *Karnatak Cotton Zone* : To the east of the transitional belt is the land drained by the river Krishna and its tributaries; while Bhima and

2 Vide-Statistical Atlas, Bombay State – 1950. 3 Ibid –

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Don drain the north-eastern portions in Bijapur, the central portions are drained by the Ghataprabha and the Malaprabha. The Southern extremity is drained by the Tungabhadra. This is the rich Karnatak plateau with its extensive black soil cover and an undulating topography.

The region is mainly agricultural with millets as the most important food crop, but, from the economic point of view, cotton stands foremost, as this cash crop is the mainstay of the agricultural economy of Bombay Karnatak. Some of the finest varieties of modern cotton, such as Vijay and Lakshmi, are grown here.

The region is well-populated, except in the Bijapur district area which is very frequently affected by scarcities and famines. The historical city of Bijapur, however, is the commercial centre of the north-eastern zone, while Bagalkot controls the economy of the lower Krishna valley. Gokak is the cotton-collecting centre of Ghataprabha basin and Bailhongal and Gadag, of the Southern cotton-growing tracts.

The availability of cotton has undoubtedly helped promote the local industry, the handloom products of the Guledgud, Bagalkot and Gadag-Betgeri regions being well known all over India. In the future of Karnatak State. this region may well become an important centre of cotton textiles, both handloom and mill.

AREA AND POPULATION

Bombay Karnatak covers a total area of 21,372.5 sq. miles. According to the 1951 census, the total population is 52,16,259, of which 38,60,772 live in rural[4] areas consisting of 5054 villages, while the remaining 13,55,487 reside in only 103 towns. In other words, Karnatak has less than 1/5th of the area of Bombay State and slightly more than 1/7th of its population. It is thus evident that less than 25.1 of the total population reside in urban areas and that it is the rural population that is predominant. Not only do the large majority live in rural areas, but they also depend mostly upon agriculture for livelihood, as is evident from the following figures, which give the occupational distribution of population:-

Occupation.	*Total numbers of persons depending thereon for their livelihood.*
1. Agriculture	37,66,635

4 These statistics are computed from the District Census Handbooks-Dharwar, Belgaum, Bijapur, and Kanara.

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2.	Production other than cultivation	5,53,992
3.	Commerce	3,02,307
4.	Transport	59,546
5.	Other services and miscellaneous sources	5,33,689
	Total	52,16,259

The table brings into bold relief the predominantly agricultural bias of the economy, more than 72.2 per cent. of the population being dependent on it for their livelihood. If "production, other than cultivation" is interpreted broadly to mean industries, the percentage of population dependent on industries comes to less than 10.1 only. This fact, coupled with the comparatively small number of towns, reflects the meagre extent of industrialisation of the region.

AGRICULTURE :

Agriculture is the mainstay of Karnatak's economy. Not only does it provide food to the population, but the development of whatever industries there are at present is also attributable, to a large extent, to the availability of the necessary raw materials provided by agriculture. Indeed, cash crops like cotton, tobacco and spices, as also oilseeds, occupy a very important place.

We may now proceed to indicate certain outstanding features of agriculture here. The main crop of the Kanara district is rice, but the spice gardens of Sirsi, Siddapur and Yellapur are no less important. Betel nuts black pepper and cardamoms respectively are grown in abundance here. Another important crop is cocoanut; next to Ratnagiri, Kanara has the largest area under cocoanuts, in the Bombay State.

In the Bijapur district, cotton is the most important commercial crop, the other important cash crops being groundnut and linseed. Among food crops, jawar, bajri and wheat are important, and jawar is the main food crop of the Dharwar district. Next in importance in this district comes cotton – the main commercial crop. These two crops taken together

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account for as much as nearly 50 per cent. of the total cultivated area in the district. Chillies are also grown here.

The most important foodcrop of the Belgaum district too is jawar, though wheat, rice and bajri as well are grown in considerable quantities. Among commercial crops, cotton groundnuts, and tobacco are important. It is interesting to note that, next to Kaira district, this district has the largest area under tobacco cultivation, in the Bombay State.

Taken as a whole, therefore, Karnatak contributes 33 per cent of the total acreage in Bombay State under jawar, 32 per cent. of the total acreage under wheat and tobacco, and 35 per cent. of the total acreage under cotton.5

In regard to minor crops, over one and a quarter lakhs of acres are under chillies in the Bombay State. Dharwar district, with an area of almost 48 thousand acres, stands foremost in this respect. Next to it is Belgaum with about 13,000 acres under this crop. So far as cardamom and black pepper are concerned, Kanara district seems to enjoy the monopoly in the whole State.

INDUSTRIAL DEVELOPMENT

(a) Large-scale Industries :— It has ere now been pointed out that about 5 lakhs and 54 thousand persons depend upon industries for their livelihood. This figure pertains to both the large-scale and the small-scale industries. But to have a broad idea of the pattern of industrial development of Bombay Karnatak, it is necessary to know the size and number of what are called 'large-scale industries.' For purposes of this article, however, we have taken such of the establishments as would come under the purview of the Factories Act, 1948 as belonging to the category of "Large-scale industries" and those that do not, as coming under that of "small-scale industries."6

The following Table gives the number of such factories and the average number of workers employed by them by groups of industries.

5 These figures are approximate and refer to the year 1943-44. 6 Under the Factories Act, 1948, factories employing 10 workers and carrying on manufacture with power are registered under section 2(M) (1), and all factories employing 20 or more workers without the aid of power, are registered under 2(M) (ii). Here factories coming under both these categories are taken into account.

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STATEMENT SHOWING NUMBER OF WORKING FACTORIES AND AVERAGE DAILY NUMBER OF WORKERS EMPLOYED BY GROUPS OF INDUSTRIES, IN BOMBAY KARNATAK IN THE YEAR 1949.7

Industry	No. of Factories.	Average number of workers employed.
1. Government and Local Fund Factories	9	3512
2. Textiles	36	6428
3. Engineering	38	847
4. Minerals and Metals	1	40
5. Food, Drink and Tobacco	65	3202
6. Chemicals, Dyes, etc.	22	683
7. Paper and Printing	15	243
8. Processes relating to wood, stone and glass	25	1177
9. Processes connected with Hides and Skin	2	90
10. Miscellaneous	2	16
11. Seasonal factories (cotton ginning and pressing)	242	7544
	—	—
	457	23782

A persual of the foregoing table reveals one sticking feature of the labour in this region, namely the large degree of employment in the seasonal (ginning and pressing) factories. These factories are almost evenly distributed in the three cotton-growing districts of the region – Dharwar, Belgaum and Bijapur. The annual production of cotton in this region is estimated to be about 1,43,849 bales (of 400 lbs. each) and it is, there-

7 Computed from the Statistical Abstract of Bombay State–1951.

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fore, natural that this industry should develop to such an extent as to absorb more than one-third of the total labourers engaged in all these large-scale industries. Dharwar district, with 104 such factories employing nearly 4,000 workers, is the predominant.

The large-scale production of cotton in Bombay Karnatak has facilitated the development of another big industry in the region – "Textiles" –which is the largest single group, employing nearly one-fourth of the total labour. It should be pointed out, however, that there are only four large spinning and weaving mills in the whole of Bombay Karnatak. Three in Dharwar district – one in Gadag and two in Hubli – and the fourth is at Gokak in Belgaum district. The three mills in the Dharwar district had 41,728 spindles and 813 looms, while the other one at Gokak had 73,536 spindles and 2 looms. If these four big units are left out of account, all the rest of the 36 factories are small power loom factories. It is interesting to note that whereas these 32 units together employ only about 1,500 persons the four cotton mills employ nearly 5,000 persons. As between powerlooms and mills, it is thus clear that the latter are relatively more labour--intensive.

The existence of the Railway Workshop at Hubli, built in the year 1887 engaged in the repairs of locomotives, carriages and wagons etc., accounts for the head – 'Government and Local Fund Factories.' In the year 1950, this workshop alone employed about 3,250 persons.

Tobacco, as has already been observed, is a very important cash crop in this region–in Belgaum district. The average production of tobacco is estimated at over 55 lakh lbs per year. The tobacco grown is solely utilised for the purpose of making *bidis*, snuff and chewing *jarda*. Thus, the making of *bidis* itself has developed into a big industry and accounts for more than 3200 persons engaged in the group "Food, Drink and Tobacco." In fact, the total number of persons engaged in this industry is very much more than this figure of 3200, inasmuch as this only relates to factories registered under the Factories Act. If we also take into account smaller factories and some independent workers, working on a cottage industry basis, the number would easily be twice as much over. For instance, in Dharwar district alone, it is estimated that about 5,800 persons are engaged in this work, whereas the registered factories there account for only about 2,300.

Among others, rice pounding and flour milling also account for a considerable number of factories.

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The most important wood industry is sawmilling, which is thriving, thanks to the forest region. In 1945, there were as many as 10 sawmills in Karnatak employing about 425 persons. In addition to these, there are several small sawmilling units, mostly concentrated in Hubli and Belgaum towns engaged in reconversion work. It is interesting to observe that most of these sawmills have got carpentry shops attached to them in which they produce furniture and cabinet work. Another important industry based on wood, started during the last war, is the Plywood industry. At present, there are two ply-wood factories, one at Dendeli and the other at Dharwar.

To get a complete picture of the pattern of industries in the region it is also essential to take into consideration — what are called the small-scale industries. For our purposes, here, all those establishments of industries which do not come under the purview of the Factories Act, have been included under this category.

Among the small-scale industries, handloom weaving is the foremost industry. This is evident by the following figures, available from the census of handlooms, conducted by the Provincial Textile Controller, in 1946.*

District	Number of Handlooms	No. of Owners
1. Bijapur	18,695	7,034
2. Dharwar	12,965	5,220
3. Belgaum	6,293	3,634
4. Kanara	325	69
Total for four districts	38,278	15,957

* *Vide* Bulletin of the Bureau of Economics.

Thus, about 16,000 owners have among themselves, slightly more than 38,000 looms. If the statistics pertaining to the distribution of handlooms in various districts of Bombay state are carefully analysed, an interesting feature would become obvious, namely that the main handloom centres (except Bombay and B. S. D.) are located in areas which are liable to famines. This is more true in the case of Karnatak districts. Bijapur which has become proverbial for scarcities and famines, has the largest number of handlooms in the whole of the Bombay State. Sholapur

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district ranks second, and the third is Dharwar district. A further notable feature is that these handlooms are not evenly distributed in the district itself; there is a high concentration of these looms in only a few talukas in each district. Thus, Hungund and Badami Talukas of Bijapur district, Hubli, Gadag Ranebennur, Ron and Dharwar talukas of Dharwar district and Belgaum, Gokak and Sampagaon talukas of Belgaum district are the talukas where practically the whole of this industry is located.

Nearly 90 per cent. of the total looms are engaged in producing *sarees, cholis* and *khans,* while the remaining produce *dhotis,* Handkerchiefs, Arabi *Rumals* and other articles.

The handloom products produced in this region have become rightly famous. Even now, the *sarees* from Ilkal and the *Khans* from Guledgud have an assured market. But, latterly, due to competition from mill-made cloth, the handloom industry has been fighting almost a losing battle. The industry now depends mainly on rural markets. The rehabilitation of the handloom weavers has, of course, become an all India problem now. It is to be hoped that Karnatak, with such large number of persons depending upon it for their livelihood, will receive adequate attention.

Karnatak is also important for its woollen goods. It is the most important wool-growing tract in the Bombay State. As in the case of cotton, Bijapur, Belgaum and Dharwar are three important wool-growing districts. The number of sheep and goats in Bijapur district is much larger than in many of the districts of Bombay State. Hence wool-weaving has also become an important small-scale industry. The yield per sheep is low and the quality is also not so fine, so that only rough blankets or *Kamblis* are produced. There was a time when these blankets had a large market in most of the big towns in the neighbouring territories, but, due to competition from mill made rugs of finer variety, these weavers have since practically lost their urban markets. This perhaps explains why a large quantity of raw wool is now being exported from Karnatak to mills in Bombay, Thana, and Banagalore.

Manufacture of domestic utensils out of brass and copper sheets is an important small-scale industry. Hubli and Gadag in Dharwar district are the main centres of this industry. Workers are engaged by *Karkhandars* who supply raw materials like copper plates, brass, zinc and nickel, etc. It is estimated that there are 150 such *karkhandars* engaging 1,500 workers in Hubli alone. That is why of a number of small workshops spread over the whole State of Bombay, the section in Hubli is regarded as the largest single section.

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Besides these important industries there are a number of smaller industries which are usually carried on as "traditional occupations." Carpenters, bamboo workers, leather workers, blacksmiths, potters, *Ghanis*, etc. are among a few of these.

A number of persons are engaged in the leather goods industry. The shoes produced in Dharwar and Belgaum are well known. This is carried on mostly by individual members or in shops where 3-4 persons are engaged for the work. The other common small-scale industries are carpentry, including furniture-making, and blacksmithy. The availability of suitable clay near Khanapur in Belgaum district has facilitated the growth of pottery and tiles manufacture. Besides Khanapur, there are a number of small establishments engaged in brick-making, which is spread over the region. Karnatak forests are famous for their bamboos of good quality which explains the fact of a considerable number of persons carrying on the manufacture of baskets. winnows, mats etc. from bamboos. This is mainly concentrated in Hubli, Dharwar, Gadag, Khanapur, and Nipani and some places in Kanara district. At Bagalkot, the manufacture of lime is a thriving industry, giving employment to quite a few people. Along the coast, the coir industry is thriving. Recently, the bee-keeping industry also has been making steady progress. Manufacture of writing slates – the slates are quarried locally – is yet another industry which is developed in Bijapur district.

FOREST RESOURCES

Perhaps the most valuable natural resources of Bombay Karnatak are her forests. The Sahyadrian forests in the Bombay State are said to be the richest. The Sahyadrian belt of Kanara, western Dharwar and Belgaum has nearly 90 per cent. of the area under forests which on account of the quality of wood and abundance of minor products, have been a boon to almost a wholly forest district–more than two million acres are under forests.

The most important forest produce is timber. Teak and sisum are the common varieties of wood from which timber is prepared. The forests here are also rich in bamboos and, annually, in the western division of Kanara district alone, 265,000 bamboos are cut. Sandalwood, which is classed as a major forest produce, is largely found in the forest regions of Dharwar, Bijapur and Belgaum.

Bombay Karnatak has about 36 per cent. of the total forests in Bombay State, and in the year 1949, the forests of Bombay Karnatak produced 3596 thousand c. ft. of timber and 11,677 thousand c. ft. of fuel, sandal-

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wood of the value of Rs. 4,16,000, and bamboos worth Rs. 1,84,000. Grass and grazing yielded Rs. 5,67,000, while other forest produce brought in about Rs. 1,26,000.

POWER RESOURCES

The provision of cheap motive power is an essential condition for industrial development. A large part of the areas of Dharwar, Belgaum and Kanara districts is under forest, and it is believed that there is a huge volume of firewood which could be profitably converted into charcoal for industrial uses.

More important than charcoal is electricity. The Karnatak districts, of Bombay State have not been quite fortunate in the matter of utilisation of electricity for industries. This is evidenced by the fact that, in the whole of Bombay Karnatak, in all, only 15 villages and towns are served with electricity and the total energy sold amounting to 3623 thousand K.W. hours (1948).

But there are large potential sources of hydro-electric power in the Kanara district. It is interesting to note that the report on Hydro-electric Survey of India has mentioned six sites as worth reconsidering from this point of view. They are the Kalinadi, Bedti, Benni, Nila, Kaveri rivers in Kanara district and Hiranyakshi and Mahadeo rivers in Belgaum district. Only since recently, the Jog power is being made available to some parts of Bombay Karnatak.

MINERAL RESOURCES

Bombay Karnatak is fairly rich in its mineral resources also. Traces or iron ore are reported at Belgaum, Bijapur, Dharwar and Kanara and the district gazetteers state that, in the past, iron was manufactured in a number of these places on a small-scale.

Gold was also reported to have been mined on a considerable scale in the neighbourhood of Kappat hills in Dharwar, at one time, but further prospecting seems to have shown results which were not very encouraging.

Bauxite is found in Belgaum district. A limited survey in 1943 showed that about 142,000 tons of bauxite were available. Gravel, limestones and marum occur in almost all the districts. China clay is found in Kanara district and in Khanapur of the Belgaum district. Manganese is found in large quantities in the Supa Dandeli and Yallapur areas. The Bijapur district is particularly rich in building stones of various types and colours. Speaking of these, the gazetteer writes : "The extremely

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beautiful granites and kindred rocks of great variety of colour are capable of taking a high polish will find a market when the district is opened by roads and railways." Limestones are also found in large quantities, especially in Badami, Bagalkot and Muddebihal talukas, while clay slate rock is found in the Bagalkot taluka.

TRANSPORT FACILITIES

Prof. Coatman writes that, if agriculture and industry are the body and bones of a regional (or national) organism, communications are its very nerves. The close interdependence between the transport system and the general economic development of a region is too well known to need any special stress.

Bombay Karnatak has roads of a total mileage of about 5,566, of which metalled roads account for about 3,970 miles and non-metalled roads 1,596 miles.

Analysing the transport facilities district-wise, we find that the Dharwar district is well served by railways which traverse the district both from north to south and from east to west. All the important towns in the district are connected by regular bus services. The same is the case with the Bijapur district which is fairly well served by railways and feeder roads connecting the principal villages and towns of the district with the railway system.

In the case of Belgaum district, important industrial and commercial centres like Nipani and Bailhongal are not yet served by rail, but they are connected with the Southern Railway by road.

The case of Kanara district, however, is singularly unfortunate. It can be said that the district does not enjoy the benefit of rail transport at all. Even road transport is also not satisfactory, because of frequent stoppage during the monsoons. At this time the steamer services also come to a standstill, so that the district stands practically isolated from the outside world during the monsoon months.

Almost all the committees concerned with the economic problems of this region have unequivocally emphasised the urgent need of developing transport facilities in the district, as also the development of Karwar port. In fact, lack of adequate transport facilities is regarded as one of the main reasons for the non-utilisation of the immense forest resources of this district.

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POTENTIALITIES AND PROSPECTS :

This is a rapid and brief survey of the resources of Bombay Karnatak but even so, it ought to make it abundantly clear that the region is rich in natural resources. The Bombay Economic and Industrial Survey Committee 1938-40, which examined the economies of all these districts, had indicated the definite possibilities of starting new industries. The Bombay Government's Report, which considered the problem of industrialization of Bombay Karnatak in relation to the utilization of Jog power, also throws further light on this question.

At the outset, the huge cotton that is now being grown in the region is not fully utilised by the existing textile mills and handloom weavers. It is estimated so far the requirements of cloth for Karnatak are concerned, there is a deficit of more than 69 million yards of cloth. This is why the establishment of one cotton and wool spinning mill at Hubli, with 40,000 spindles, and a cotton and silk spinning and weaving mill at Belgaum, with 80,000 spindles and 800 looms have been recommended. (Vide the Committee's reports for Bijapur, Belgaum, Dharwar and North Kanara).

In the Belgaum district, the development of new industries will have to be directed towards the better utilisation of tobacco resources of Nipani and the clay and silt resources of Khanapur. If Virginia tobacco can be grown in Nipani, even the establishment of a cigarette factory may become possible. Similarly, a glazed pottery industry can be developed in Khanapur. In Khanapur, again,—because it is linked up with railways—it is also possible to start industries utilising forest produce, especially manufacture of charcoal.

The huge deposits of bauxite in the district should facilitate the establishment of even an aluminium factory.

In the Bijapur district, the main resources that can be used for starting new industries are minerals. The slate and slate-pencil industry which is already existing on a small-scale, can be developed further. Similarly, it is reported that possibilities exist for developing the paper-making industry at Bagalkot.

The problem with the Kanara district is rather different. The vast industrial potentialities of this district lie unutilised mainly on account of lack of adequate transport facilities, as has been stressed earlier, and the malarious climate. That is why every report which has concerned itself with the economic problems of Bombay Karnatak has emphasised that

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Karwar should be linked up with railways. Recently the D.D.T. spraying campaigns have brought down the incidence of malaria.

However some important industries that may be suggested are manufacture of charcoal, (rattan work) paper factory, plywood factory, match industry and cane industry.

The availability of large supplies of bamboos suitable for the manufacture of paper should make it feasible for a paper factory to be established. Similarly, soft wood suitable for the manufacture of matches is also available in a fairly large quantity.

The vast groves of coconut trees all along the coast should make for the development of a good coir industry. It has been estimated that annually about 5,000 tons of coconut husk are available. This should afford excellent scope for a small-scale industry providing employment to a number of persons. Similar, fishing, if properly developed, would yield remarkable results.

The electricity from Jog made available to Bombay Karnataka only recently marks another significant step towards the industrialisation of Bombay Karnatak. The scheme has been designed for the transmission and distribution of 10,000 k.w. and 1500 k.w. of power in the Dharwar and the Kanara districts, respectively. That should give a fillip to existing as well as new industries.

The cement company at Bagalkot is expected to go into production within a short period. The annual capacity of the factory will be 100 thousand tons to start with. The development of this industry is important from the point of view of industrial as well as agricultural progress. Then, a move is reported to be afoot to start a paper factory in the Kanara district.

In view of the abundant potential resources and the slow, but definite indications of industrialisation already in evidence, one can undoubtedly visualise Karnataka blossoming into a rich industrial region in the foreseeable future. The hastening of this process, which is eminently desirable, will depend upon the conscious effort and direction and it is to be hoped that the industrialists and businessmen of Karnatak will not be found lacking in these.

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ENGINEERING IN KARNATAK

H. C. K. Bhatta

ENGINEERING is the science and art of harnessing the great sources of power in nature to the convenience of man. It is also the visible expression of the civilisation of the country and of the age. Whether as a work of utility or as a work of art, an engineering achievement is the standing monument of the aspirations of the people. The needs and aspirations of men vary from age to age and the forms they take vary with the material available, the technique of construction and the type of labour. The motive for building is the urge or the need of the day and an overwhelming desire to satisfy it. The work is a memorial not only of the mind behind the conception but of the long patient labour of the common man which is necessary to accomplish it.

Engineering in Karnatak is a branch of Indian engineering. Vishvakarma of the Rigveda, "the first inventor," "the doer of good works," represents the master builder of India. "Vishvakarma of comprehensive mind, and manifold greatness, is all-pervading, the Creator, the arranger, and the supreme supervisor; him in whom the desires of their senses are satisfied with food, they call him supreme beyond the seven Rishis" (Rigveda X, 82, 2). The creative work of our forefathers in Karnataka is a synthesis of the Aryan and the Dravidian cultures.

The first need of man is food and the first occupation of civilised man is agriculture. Irrigation as a hand-maid to agriculture was the earliest branch of engineering to develop, followed by architecture, with the power of the muscle, whether of man or of animal. Further progress in industry had to wait till the development of mechanical power in the West. We are still to see the limit of this acquisition of power and the possibilities of the marvels of engineering by the use of the practically unlimited energy he has come to possess, for the satisfaction of his varied and vast needs and desires.

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State Museum, LUCKNOW.

IRRIGATION

The ancient Indian civilisation was based on the limitation of desires and did not need elaborate engineering devices to support it. The system did not agriculture was suited to the rainfall in the locality. There are within the limits of the Karnataka country, places like Agumbe with an annual rainfall of over 350 inches and Jamkhandi with 11 inches. Certain crops like ragi, jola and cotton, called dry crops, could be grown purely by the help of rain on the plains. "Wet crops" like rice could be cultivated close to the Western Ghats where the annual rainfall exceeded 50 inches per year. But in the major portion of the area with a rainfall between 20 and 30 inches, it was not possible to grow rice, the staple food crop, without artificial irrigation.

The first concern was, therefore, to store water flowing in the valleys during the rains. The country on the Deccan Plateau is broken up into innumerable ridges and valleys. The surface soil is generally hard, the sub-soil is rocky and the ground slopes away rapidly. To suit this geological formation, the ancient Karnatak engineers formed small reservoirs or "tanks" by throwing barriers of earth, or "bunds" across the valleys. The importance of the tanks in the life of the people was so great that it was considered an act of high religious merit to build new tanks. Water stored in the tank is taken through a covered opening in the body of the "bund" by a controlled sluice, to the rear of the "bund" where the area to be irrigated or "achkat" is situated. The rain water flowing in excess of the capacity of the tank is diverted into the main valley by a safety device, called the waste weir, on one or both the flanks of the "bund." Tank irrigation is the mainstay of agriculture of Karnatak except in those limited areas where heavy rainfall feeds the crops.

The requirements of each particular area were so well met by the choice of sites and the design of tank capacities, that in the finished pattern as we have it today with one tank for roughly one and a quarter square mile of the country, it is hardly possible to discover an economical site for a new tank. Their sizes vary from the "kattes" in the Malnad with a water margin of a hundred yards to the Sulekere in Shimoga district constructed in the 11th century with a margin of nearly 40 miles, and a "bund" with a top width so wide as to accommodate not only a road but an inspection bungalow. The bigger tanks like the Somambudhi, Bethamangala Tank and Ramasagara are naturally in the region of poor rainfall to the east. Arasikere, or the Queen's Tank was built by the Hoysalas in the 11th century. Vishnusamudra was built by Vishnu-

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vardhana who constructed the monumental Keshava Temple at Belur, in the 12th century. The deep and picturesque "Moti Talav" or lake of pearls near Srirangapatna also belongs to the 12th century. Two large tanks, Madag Tank and Ayyankere near Sakkarepatna are so old that they are reputed to be built by King Rukmangada mentioned in the Mahabharata. They are models to illustrate the most economical use of stored water by using and re-using the seepage from the upper irrigation by the construction of a number of pick-up weirs across the valleys, one below the other.

Where a tank is not receiving enough supply from its own catchment, it is filled up by diverting the flow in the neighbouring valley where it may not be needed by means of contour feeder channels. Some of the big tanks in Chamarajanagar in the Kapini Valley are served by channels from the Suvarnavati and its tributaries.

The Karnatak is blessed with a number of perennial rivers which are held sacred as in the rest of India. In the lower reaches of these rivers in the plain country, low "anicuts" or weirs were built of massive sections of huge blocks of stone set close and dry to raise the level of water upstream while the floods in the river overtopped the anicut and rolled down. Channels on both the banks were taken parallel and close to the river for irrigating small patches of lands. The areas served by these channels attained great prosperity under the old agricultural economy. These "anicuts" are several centuries old, and some of them have been rebuilt with masonry in later times. Sri Rama Devaru Anicut across the Hemavati near Holenarasipur was built in 1533 A.D. A series of "anicuts' one below the other were constructed across the Kaveri in the 17th century in the reign of Shri Chikka Devaraja Wodeyar. The Mirle series of seven parallel channels one below the other illustrates another method of intercepting the seepage water for economising in the use of water and increasing its duty.

In the Hanagod series of channels from the Lakshmanatirtha Anicut, we find that irrigation is extended by crossing the watershed between the Lakshmanatirtha and the adjacent Kapini Valley by a deep cutting. The selection of a site for crossing the ridge at a time when there was no guidance from the surveying instruments and the recognition that, below the level of the channel, there was not enough command in the Lakshmanatirtha Valley where the anicut was located, but that it was available in the neighbouring valley indicate an irrigation sense which is worthy of admiration even from the standards of the 20th century.

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The storage of underground water was tapped by wells for the supply of water for drinking purposes and for the irrigation of very small bits of land by drawing out the water by means of 'pikotas." Rich commercial crops are grown by the economical use of well water by this method in the northern and eastern parts of Karnataka. Except in years of drought, the quantity of food grown by this method was sufficient for the population till recently.

Engineering in ancient Karnataka was moulded by the requirements of the age which were comparatively few and simple. The construction of roads for the passage of chariots was known even in the days of the Ramayana, but they were not permanent highways with bridges, though bridge-building of the stone "mantap" type across the perennial rivers was also practised later. Rivers were crossed by boats when they were not fordable. Way-side groves of trees or "topes" were planted with mango, "ippe", tamarind and other trees for shelter of travellers and as parking ground for bullock-carts by the side of tanks, well or "kalyanis." These "kalyanis" or large square, open ponds with dressed stone steps leading down to the water surface were distributed all over the country, of which mention may be made of those at Shravanabelgola, Nandi, Belur and Halebid. Similarly, the banks of the holy rivers near temples, were provided with long "sopanas" or flights of steps with landings for the convenience of the pilgrims who bathe in the river. Stone mantaps or pavilions built in an artistic manner were studded all over the country for pedestrians to rest on the way while "choultries," corresponding to modern rest-houses were located at intervals on the routes to centres of pilgrimage, where not only accommodation but food was supplied free. These works were constructed as acts of piety by those who could afford them. This was a feature of ancient and medieval Indian civilisation.

ARCHITECTURE :

The talents of men were directed during their leisure towards cultural pursuits and artistic productions, among which architecture is the main branch covered by engineering.

We have in the architecture of a land a visible and material record, through the ages, of the cultural evolution of its inhabitants. From such achievements, it is possible to reconstruct much of the past and visualise the social and political conditions of the area. There is a basic principle underlying the architecture of each country and in India it is spiritual content. The purpose was to represent in concrete form the prevailing religious consciousness of the people.

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Surprisingly, neither in the Vedic Age nor in the utilitarian Sindhu Civilisation do we find a development of the artistic forms of construction. We must come to the period of the Ramayana and the Mahabharata for elaborate descriptions of magnificent palaces of the Kings of Raghuvamsha in Ayodhya, of Kuruvamsha in Hastinapura and Indraprastha, and of Ravana in the Island of Lanka. The Buddhist, Maha Govinda of the 5th century B.C. is the first architect in the annals of our country and the Bouddha "viharas" and "chaitya" halls are our earliest specimens of architecture. This art was developed later along two styles—the Indo-Aryan which flourished in the North and the Dravidian which was developed in the South of India. Another distinctive style, the Chalukyan, based on the Dravidian, is the great contribution of Karnataka to this art.

The Chalukyan style of architecture was evolved in the middle of the 5th century, in the temples in Aihole, Badami and Pattadkal in Bijapur dist. The first stage was to have the shrine in the body of the building with nothing from the outside to mark its position. Later, the shrine was contained in a structure projecting from the western end of the temple and surmounted by a "shikara" or tower. The shrine and the "shikhara" formed the "vimana." The Durga Temple at Aihole was one of the first to assume the "shikhara" form. At Badami, 15 miles from Aihole, the Mahamukteshvara temple built before 600 A.D. has an early phase of the Dravidian "shikhara". The Virupaksha Temple built in 740 A.D. at Pattadkal, ten miles from Badami has all the features that characterise the later Hoysala architecture of the 12th century.

The monolithic productions carved out in the living rock and the "basthis" created by the Jain artists represent a parallel development of the art in the Kannada country.

One of the most remarkable specimens of sculpture in India is the colossal Jain statue of Gomateshwara at Shravanabelagola. The august image, 57 feet in height, was carved in 983 A.D. out of a mass of rock standing on the summit of Indragiri. "Nothing grander or more imposing exists anywhere out of ancient Egypt." There are two smaller images, one at Karkala, 41 feet high, carved in 1431 and another at Venur, 37 feet high made in 1603.

The Chamundaraya Basthi on the Chandragiri, at Shravanabelgola, with a pyramidal "shikhara" is a good specimen of Jain temple architecture in the Dravidian style. There are several Jain temples at Mudabidri in South Kanara, dating from the 12th century. Though they are

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built of stone, they are copies of wooden construction. Further up to the north at Bhatkal, the temples have gabled or multiple roofs in imitation of the domestic architecture of the locality, built in laterite for permanence. There is a considerable amount of sculpture on those parts of the walls which admit of plastic decoration and on the stone pillars. The style has been forced on the people by the conditions of the climate, the driving rain on the one hand necessitating protection, and the hot humid atmosphere, on the other, necessitating ventilation.

The Chalukyan-Hoysala style of architecture flourished for two and a half centuries from 1050 to 1300 A.D., when more than 100 temples were built in a restricted area in Mysore, of which 80 are in the Hoysala style, the remaining being in the Dravidian style. The stone used on the Hoysala buildings is a variety of bluish-black chlorite schist which could take a very high finish under the chisel, while the stone on which the Dravidian artists worked was granite.

The typical Hoysala temple consists of the "garbhagriha," the sanctuary attached to the "shukanasi" or vestibule which connects with a pillared hall "navaranga." In front there is often an open pillared pavilion, the "mukhamantapa." The sanctuary has a star-like or "ashtabhadra" plan. The temple stands on a high platform, not rectangular in shape but parallel to the stellate plan of the building. As there is no interior "pradakshinapatha," this wide space provides a substitute for processions and circumambulation. Below the outer temple wall is a high basement made up into a number of carved borders in roughly the same sequence; (1) a procession of elephants, (2) a border of "shardulas" or tigers, (3) a scroll of infinite beauty and variety of design, (4) a frieze of horsemen, (5) another scroll, (6) a panel at the eye level depicting scenes from the Epics, (7) a border of "yalis"—mythological animals, (8) a running pattern of swans, and (9) sprouting spirals of foliage. The basement of the hall is terminated by an "asana", or sloping seat-back and is referred to as the "jagati." Rising from the "jagati" are the exterior pillars, their moulded shafts spaced at regular intervals around the building, the intervals being filled by perforated stone screens.

In the architectural treatment of the wall surfaces, the general effect is one of horizontality. There is some difference in the surface designs of the walls of the 'vimana', compared with that of the "navaranga." The former are in three horizontal divisions and the latter in two, both connected above by a wide continuous cornice. The divisions of the 'vimana" are more ornate than those of the hall. Above the "jagati" in the

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most prominent part of the building, the Hoysala craftsman has exhibited his skill as a figure sculptor. Here, in this wide surface, he has placed within ornate niches and under foliated canopies the images of his gods so elaborately chiselled that they can scarcely be regarded as a part of architecture because each appears displayed as an independent example of plastic art. He has shifted to the uppermost of his three divisions, the "filling" of the Dravidian style by means of pilasters and niches.

The third characteristic of the Hoysala temple is the design and treatment of the "shikhara". The upward tendency is balanced by a scheme of horizontal lines and mouldings dividing the tower into a succession of tiers, diminishing as they rise, to terminate at the apex in a low finial.

The pillars are lathe-manufactured, giving a baluster-like appearance. Attached to their tops are sloping bracket stones carved out into images enshrined in leafy aureoles, known as "madanika" figures which rival in finish those in the niches on the "vimana" walls.

The highest achievement in this style is the Hoysaleshvara temple at Halebid (1141 A.D.), the ancient Dorasamudra, capital of the Hoysala Empire for three centuries. In spite of the fundamental disability that its tower is not in position, it remains "one of the most remarkable monuments produced by the hand of man," on account of its sculptural embellishments. It is a double temple. As one proceeds along the platform encircling this structure, the walls of the temple unfurl a mighty scroll on which are portrayed the gods of heaven, each immortal enshrined in a structured niche and canopied by heavily hanging foliage. The ideals of the Hoysala craftsmen were not those of the builder, but those of an art-craftsman such as the sandalwood carver, the ivory worker, the metal caster and the goldsmith. What they produced was applied art, more than architecture. In the marvellous minuteness of carving, there is no thought of time, space or limitations of any kind. In this respect, they bear comparison to the sonorous prose-poetry of Banabhatta's *"Kadambari,"* where the language assumes mastery over the story and moves according to its own will. As a repository of religious thought expressed in plastic form, the walls of Hoysaleshvara temple are unequalled.

The Kedareshvara Temple at Halebid was completed about 1219 and was the "temple royal" as it was close to the palace. It has a star-shaped plan with 16 points, and the roof was conical and covered with the best type of sculpture from the basement to the summit. This exquisite piece of architecture has now lost its "shikhara" by neglect for centuries.

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The aesthetic value of these Kannada 'kritis" can be estimated when they are compared with the best productions of Greek art, like the Parthenon at Athens, as they form the two opposite poles, the Alpha and the Omega of architectural design. "They are the best examples of their class and between these two extremes lies the whole region of the art. The Parthenon is the best example we know of pure, refined intellectual power applied to the production of an architectural design, but in the walls of the Halebid temples, we find portrayed all that is wild in human faith or warm in human feeling." Architecture is thus seen to be as many-sided as human nature itself and there are few feelings and few aspirations of the human heart and brain that cannot be expressed by its means.

The Keshava temple at Belur, ten miles from Halebid, has also lost its superstructure, but yet is a creation of unusual artistic merit. The temple, built in 1117 A.D., consists of a pillared hall, a star-shaped "vimana" with a small square vestibule connecting the two. The best idea of an interior in the style may be formed from this temple. Of the 46 pillars in the hall, each is of a separate design with the exception of four in the central bay and each is an individual masterpiece. The Bhuvaneshvari, or the ceiling over the central bay with a pendant over 3½ feet long, is intricately carved with marvellous elaboration and beauty. The four "madanika" figures above the pillars in this bay are the best of their class.

The larger and more important temples in the Hoysala style have unfortunately lost their superstructure of the roof and tower. For its full expressiveness, we must turn to some of the smalled finished structures. The Keshava temple at Somnathapur (1270), near Mysore, illustrates this style in its later stage of development and is so well balanced and finely proportioned that no element obtrudes or is out of place. It is a "Trikutachala," with three shrines at the western end, one in axial alignment with the hall, the other two projecting laterally. The elegance of outline and the profusion of detail represent the utmost fertility of the architect's skill, a sense of completeness arising out of three "shikharas" in position.

Among the other finished examples of this style are :– (1) the Lakshmidevi Temple at Doddagaddavalli (quadruple, 1113), (2) the Keshava Temple at Nagamangala (triple, 1170), (3) the Buchesvara Temple at Koramangala (triple, 1173); (4) the Amriteshvara Temple near Tarikere (1196); (5) the temple at Arasikera (double, 1220); (6) Harihara Temple at Harihar (double, 1224); (7) the Keshava Temple at Haranahalli (triple, 1234) and (8) the Lakshminarasimha Temple at Niggihalli (triple, 1249).

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The Chalukyan style was developed later in the North Karnatak when Lakkundi, seven miles from Gadag became the Hoysala capital in 1191. The Kashi Vishveshvara Temple at Lakkundi, the Mahadeva Temple at Ittagi, 22 miles from Gadag, and the Mallikarjuna Temple at Kurvatti, on the banks of the Tungabhadra, 17 miles from Harapanahalli, are examples of this phase where artistic emphasis is given to the doorways. There is a cluster of three temples at Gadag dedicated to Trikuteshvara, Sarasvati and Someshvara, representative of this later phase at its best.

In the Vijayanagar Empire (1350-1565), Indian architecture in the Dravidian style reached the limit of magnificence. "It is a record in stone of a range of ideals and emotions that only a super-imaginative mind could conceive and only an inspired artist could reproduce." The grand temple of the City was the Pampapati shrine but the Vitthalaswamy shrine is the most exquisitely ornate building on the site, begun in 1513 by Krishnaraya and continued by his successor Achyutha Raya (1529-42). Pavilians containing groups of columns with a furious rearing horse or upraised supernatural animal of heroic size form the principal part of the architectural scheme. In the foreground, on the main axis of the temple, is a "ratha" or chariot, a reproduction in stone with revolving stone wheels with every feature imitated in granite. A "kalyanamantapa," or marriage pavillion, similar to the open pillared portico in front of the temple with deeply recessed sides is an addition in this style, with 48 pillars of which 12 are placed around the square throne in the centre, the remainder forming a double arcade around the sides.

The highly ornamental "Hazara Rama" was the "temple royal" and a finished example including the Devi shrine, a "kalyanamantapa" and other subsidiary structures. The walls are elaborately carved in the characteristic architectural pattern of niche and pilaster.

The ground on which the capital is built is irregular and there is little attempt at symmetry in its town planning. In addition to the local granite, a dark green chlorite stone, more amenable to the chisel, was readily available, so that two kinds of masonry are seen side by side. The former is graphically conceived and crudely fashioned while the latter is sharply cut and skilfully modelled.

Two secular buildings in Vijayanagar are worthy of notice. The king's Audience Hall, corresponding to the Diwani-Am, for public audiences, and the throne platform, or the Diwani-Khas, for private audiences, seems to have been surmounted by pillard pavilions over which rose

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pyramidal roofs, the whole structure rising to several storeys. The Public Hall still retains the sockets of its pillars in ten rows, each row containing ten pillars. The basement of the throne platform is in three diminishing stages from 132 feet square to 78 feet square. It must have been a work of surpassing elegance, but its upper portions were destroyed after the fateful battle of Rakkasatangadi in 1565. "Even in their dismantled condition, these elevated and orderly piles of masonry with their finely moulded basements retain some of the glamour and romance of that brilliant period of the "City of Victory."

Vijayanagar had seven fortified walls, one within the other. Beyond the circuit of the outer walls, there was an esplanade, extending for 50 yards, in which stones were firmly fixed near one another to the height of a man, so that neither foot nor horse, however bold could advance with facility near the outer wall. The fortress was in the form of a circle, situated on the top of a hill, with strong gates. In the first and second enclosures, there were cultivated fields, gardens and houses. From the third to sixth enclosures, shops and bazaars were crowded together. The king's palace was in the seventh enclosure.

Among the finest Dravidian Temples within the Kannada country may be mentioned the Nandishvara Temple at Nandi, the Ranganatha Temple at Srirangapatna, the Chamundeshvari Temple on the Chamundi Hill at Mysore, Srikanteshvara Temple at Nanjangud, the Narasimha Temple at Melkote, the Vaidyaeshvara Temple at Talkad and the Rameshvara Temple at Ramanathapur. The Shankareshvara Temple at Sringeri represents a blending of the two styles.

The crude but substantial bridges across the Kaveri at Srirangapatna and at Sivasamudram are remarkable specimens of Karnataka engineering, and it is a pity that more bridges were not built in this style over other rivers though the Sivasamudram bridge was built over seven centuries ago. The bridges are of the mantap type with square stone pillars let into the rocky bed of the stream supporting a system of longitudinal and transverse stone beams over which was laid the paved floor of the roadway.

ISLAMIC ARCHITECTURE

The Islamic building art in the Kannada country began in the close of the thirteenth century when it was first occupied by the Sultans of Delhi, and continued till it was incorporated in 1687 in the Moghul Em-

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pire. This was a fusion with the Delhi system of that from an entirely extraneous source, Persia.

The double walls of the fortress at Gulbarga are 50 feet thick. The fort is surrounded by a moat carved out of rock and 90 feet wide. At close intervals throughout the entire circuit of its walls, solid semi-circular bastions are projected. Battlements of gigantic size and cyclopean construction crown these defences. The approach to the fort is formidable, beginning with a draw-bridge and a heavily spiked postern, leading into a wide but tortuous passage winding its way through several strong gates, each protected by high watch-towers. Within the space surrounded by these immense ramparts, were pavilions, palaces and a mosque. The forts at Bidar and Golconda were similar but larger. Running water and bathing establishments of a luxurious kind were provided in the new forts. But the Madrasa or College founded in 1472 by a scholarly Persian, Mohamed Gawan, is remarkable as a piece of Persia in Bidar. It was an Islamic college with lecture halls, library and accommodation for professors and students, all in the Persian style.

The building art at Bijapur is structurally the most competent phase of architecture in the Deccan. The hemispherical dome and the arch are the chief features of this form. The base of the dome is supported by an octagonal cornice formed by the intersection above, of a series of arches. The cornice and the brackets supporting it are richly decorated. The pillars are replaced by masonry piers.

The Juma Musjid and Ibrahim Rauza in Bijapur are large structures in the Persian style, but Gol Gumbaz excels them in size. Externally, Gol Gumbaz or Bol Gumbaz is a huge cube, with a turret attached to each angle while over the majestic hall hangs a hemispherical dome. A fine projected cornice, enriched by closely set brackets connects the square mass below with the rounded form above. The dome 144 feet in diameter is built of mortar and brick of an average thickness of ten feet. Bol Gumbaz has a remarkable acoustic property in that it acts like a whispering gallery. Even a low sound made against the domical surface is conveyed to the ears of the listener 144 feet away who holds his ear against the surface at the other end, while it is inaudible to one who stands in between without contact with the dome. The area of the hall is over 18,000 square feet while that of the Pantheon at Rome is only 16,000 square feet. The Gol Gumbaz is, therefore, the largest domical roof in the world.

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The best examples of Saracenic architecture are to be found at Sira, the new Mahomedan capital in Mysore. The domes at Sira are not large, but of a very light and elegant design, being raised on a sort of floral cup, the petals of which press close round the base.

The palaces of Hyder and Tippu at Srirangapatana and Bangalore, the great mosque at Srirangapatna, the Gumbaz of Hyder and Tippu, and the Summer Palace, known as the Darya-Daulat, are other examples of Islamic architecture in the Karnataka. Of the Darya Daulat, it is said that it recalls the palaces of Ispahan and does not resemble anything in India.

The de Havilland arch at Srirangapatna was a brick arch with a span of 112 feet, and it stood till very recently as a monument of the French engineer's skill. He also designed the large room without pillars in the Old Residency at Mysore.

BRITISH RULE:

For over two centuries after Karnataka lost its political independence with the fall of the mighty Vijayanagar Empire, the country was a big battle-field. The British who came here for trading, emerged triumphant, and took over the responsibility for the governance of India in 1858. Karnataka was now torn up and divided between five independent administrations : Mysore, Coorg, Hyderabad and the British provinces of Madras and Bombay. By this time, engineering had made phenomenal progress in the European countries after the Industrial Revolution, and developed under several branches. Civil, mechanical, electrical and chemical. Industry became the popular expression for engineering and though Britain was industrially highly advanced, though it spread the physical and natural sciences which was at the background of industrial progress, the British Administration in India did not favour the industrialisation of the country. In fact, this country was treated as a storehouse of the raw materials required for British manufactures. Only such development as was essential for running the administration was permitted. Under irrigation, some of the old tanks which had deteriorated were restored. A few of the old rough stone "anicuts" were substituted by solid water-tight "anicuts" of masonry. Hospitals, schools and colleges, public offices and residential buildings were constructed at the moffusil places. Steps were taken to preserve the ancient monuments of architecture from further decay. A road system was developed for strategic reasons with the Macadam surface developed in England in 1815, with bridges over

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the main streams to allow uninterrupted traffic thorughout the year. Among the large bridges taken up after 1856 in the Mysore territory are the Tungabhadra bridge with 14 elliptical stone arches of 60 feet each at Harihar, to connect with the Northern Karnataka; the Hemavati bridge with four spans of lattice girders of 120 feet each at Saklespur on the road to Mangalore, the Tunga bridge with 16 brick arches of 50 feet span at Shimoga and the Bhadra bridge with 13 similar arches at Bhadravati on the through road to Honnavar on the West Coast. Ghat roads were opened connecting the plateau with the coast, chief among which are the Nagavalli Ghat, the Agumbe Ghat, the Hyderghar Ghat, the Charmadi Ghat, the Bisle Ghat, the Kempuhole Ghat, and the Hasanur Ghat. Railway communication was introduced and telegraphed lines were laid out. Meanwhile, the widespread famine of 1876 in the Kannada country emphasised the need for providing greater irrigational facilities and for toning up the system of communications. Railway as well as roads were extended. The pace of progress in all the parts of Karnatak was not uniform, the advance being relatively more rapid in Mysore. The reason was that though the same British administration operated in Madras and Bombay Karnataka, the British Commission in Mysore (1831-1881) had vaster powers, a moral responsibility to administer the Maharaja's country as a trust, and an anxiety to demonstrate that their administration was better than that of the past. This tradition was kept up when the country was handed back to the Maharaja by a succession of far-sighted Dewans under the patriotic Rulers.

IRRIGATION AND POWER

The progress in engineering hereafter was not in the indigenous mode. It was frankly a copy of the Western industrial method and it was given to Mysore to adopt the discoveries of science and the advances of modern engineering before the other parts not merely of Karnataka, but of India. The names of three great Rulers—Sri Chamaraja Wodeyar, Sri Krishnaraja Wodeyar and Sri Jayachamaraja Wodeyar—and of three eminent Ministers—Sir K. Seshadri Iyer, Sir M. Vishveshvaraya and Sir Mirza Ismail will be associated with this advance. The Kaveri falls at Sivasamudram were harnessed in the beginning of the present century for the generation of electric power. The streets of Mysore and Bangalore were the first to be lit by electric lights in India, even before the streets of Bombay and Calcutta. The electrical transmission line from Sivasamudram to Bangalore and Kolar Gold Fields via Kanakapura was the longest open line then attempted in the world.

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In the field of irrigation, the technique of damming up perennial rivers by the construction of high masonry dams and of leading the stored water through a long canal system crossing the watersheds of the neighbouring valley, sometimes by means of an underground tunnel, for irrigating the most arid tracts of the country was first adopted in Mysore. The Boranakanive Dam was the earliest high dam to be constructed, followed by the Marinkanive Dam in 1898 across the Vedavati. The Krishnarajasagara, started in 1912, is a combined hydro-electric and irrigation project meant to irrigate 1,38,000 acres under the Vishveshvaraya Canal and to assure water supply for the expansion of electric power generation at Sivasamudram and Shimshapur stations. The bigger Mahatma Gandhi Hydro-Electric Scheme on the Sharavati at Jog is interconnected into a Grid with the power-lines from Sivasamudram and Shimsha, and is supplying electric power to Northern Karnataka beyond the boundaries of Mysore. The Anjanapur Reservoir across the Kumudvati in Shikaripur Taluk, the Thippagondanahally Reservoir across the Arkavati for water supply to Bangalore, the Marconhally Reservoir across the Shimsha in Kunigal Taluk, and the reservoir across the Kanva in Ramanagaram Taluk are among the larger reservoirs built in subsequent years. The Pampasagara across the Tungabhadra near Hospet has just been completed. The Bhadra Reservoir at Lakkavalli, the Tunga Anicut near Shimoga and the Nugu Reservoir in Heggadadevanakote Taluk are under construction. Several large tanks are also under construction under the First Five-Year Plan and the Grow More Food scheme all over Karnataka. The Second Five-Year Plan contemplates taking up the remaining projects like Kapini Reservoir near Mysore and the Hemavati Reservoir near Hassan.

BUILDINGS

Under architecture, the later buildings are in a variety of styles. The Palace at Bangalore is on the model of mediaeval castles in Europe but the Palace at Mysore is a unique example of the happy blendings of the Hindu and the Indo-Saracenic styles. The Lalita Mahal at Mysore is a beautiful building well situated. The Central College at Bangalore is in the Gothic style. The District Offices, constructed in 1856, the Old Public Offices, the Museum and the Victoria Hospital at Bangalore as well as the Maharaja's College, Public Offices, The Law Courts, and the Oriental Library at Mysore belong to the European classical or Renaissance school. Among the buildings in the mixed style may be mentioned the Intermediate college, the Minto Opthalmic Hospital and the Seshadri Hall at Bangalore, and the Krishnarajendra Hospital and the Chamarajendra Technical Institute at Mysore. The Vani Vilas Hospital, the

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Town Hall and the Silver Jubilee Technological Institute are well proportioned modern buildings. One of the latest public buildings at Bangalore, the Vidhana Soudha, under construction, promises to be a monumental structure harmoniously combining the ancient Dravidian style with the modern functional style.

INDUSTRIES

The textile industry was the first to be started in India and cotton mills were erected in several places in the Kannada country. The Mysore Iron and Steel Works at Bhadravati started over three decades ago for producing a high grade or charcoal pig-iron are now developed to make mild steel rods and angles, ferro-silicon, cast iron pipes, and cement. A large paper mill is also added at the same place. Chemicals like the sulphuric, hydrochloric and nitric acids, potassium dichromate and ammonia and fertilisers like ammonium sulphate and super-phosphate are being made on a small scale at Belagola near Mysore.

RESEARCH

The industrial atmosphere and the availability of trained personnel are responsible for the location of the new industries round about Bangalore. The Indian Institute of Science was established at Bangalore, thanks to the farsightedness of that celebrated Indian industrial magnate, Sir J. N. Tata, nearly half a century ago for training capable scientists, for conducting research in pure and applied science and for solving the problems facing budding industries. Starting with the Departments of Applied Chemistry, Bio-Chemistry and Electrical Technology in 1911, the Institute has now been expanded to include the Departments of Physics, Aeronautical Engineering, Metallurgy, Internal Combustion Engineering, Communication, Chemical, Hydraulic Power and High Voltage Engineering. The Raman Institute at Bangalore has been concerned with important fundamental work on matter and radiation. These and the National Laboratories in the other parts of the country will provide the scientific research needed by the basic industries already functioning and to be started.

The Hindustan Aircraft Factory which was started as an aeroplane repair shop in the early years of the Second World War is now designing and constructing HT_2, a trainer craft and importing only engines from abroad. All-metal rail coaches are being manufactured for the Indian Railways, and the building of bus bodies for which there is a heavy demand, is recently started.

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The assembly of automatic telephones is being made in the Indian Telephone Industries at Bangalore and "carrier systems" are being built locally. Radio receiver sets are being assembled in the REMCO Works where all the parts are manufactured except valves. A new industry, electronics, is proposed to be started for manufacturing the various types of valves.

The Government Electric Factory at Bangalore has specialised in the manufacture of electrical transformers, switch-gears and electric motors. It is also making plastic extruded electric wires which have captured the market already. Electric bulbs are being made in the Mysore Lamp Works.

The Government Porcelain Factory is making most of the ordinary insulators used in our electrical supply systems, and is now contemplating building of high tension insulators with the co-operation of a Japanese firm.

Kirloskar Works at Harihar are now making induction motors, centrifugal pumping sets and power lathes. Precision tools needed in the complicated industrial pattern and high-speed lathes are intended to be manufactured in the Machine Tool Factory started at Bangalore with the co-operation of Swiss industrialists.

There is a proposal to make raw photographic film with the help of the "Agfa" firm at Krishnarajasagara.

Ogale's Glass and Enamel Works at Bangalore are capable of expansion to take up any new material in this line that may be needed by a new industry. There is a plywood factory at Bangalore. Tiles and potteries are being made for over a century at Mangalore and recently at Yelahanka near Bangalore.

In spite of this seemingly imposing progress on the engineering front in Karnataka, it must be remembered that we are still backward compared to the advanced countries in the West. These achievements can only be regarded as the foundation for the industrial structure to be erected in Independent India of which our Karnataka is a part.

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NATIONALISM IN KARNATAK

D. P. Karmarkar

READERS of the foregoing pages of this volume have been familiar with the vicissitudes of the political and cultural history and traditions of Karnataka. It was when the Western Chalukya Empire flourished, specially during the reign of Chalukya Vikramaditya, that Karnataka saw its hayday in the political as well as the cultural sphere. The period between the 6th and the 12th centuries forms an epoch of rich traditions in the early history of Karnatak. At the end of that period, for almost the first time, the northern parts comprising the "doab" between the Krishna and Tungabhadra became detached from the remaining parts of Karnataka. Dharwar and Bijapur were the border-lands between the kingdoms of the Yadavas and the Vaisalas with Vijayanagar Empire there was a second notable renaissance and it has bequeathed us a rich heritage. After the fading away of that Empire, Karnataka became a conglomeration of small principalities scattered under Adil Shahi and other contemporary Muslim dynasties in the north and the rulers of Mysore and contiguous small kingdoms in the south. The Marathas came on the scene and occupied the northern portions, and the Wodeyar dynasty in Mysore, after the brief rule of Hyder Ali and Tippu Sultan, was in occupation of the southern portions. Mysore protected the ancient cultural traditions and about the beginning of the 19th century, North Karnatak came under the British. For the greater part of the 19th century, Karnataka was in a more or less stagnant condition, with the exception of Mysore. The Desais and Deshpandes, relic of age-worn feudalism, wielded some influence in their respective areas and were, in a feeble manner, patrons of languishing traditions.

The year 1857, however, saw some of the chiefs in revolt against British regime. Earlier, in 1824 Channamma, Rani of Kittur in Belgaum district, incensed by the non-recognition of her adopted son, had raised the banner of revolt, and the memory of her martyrdom has to this day

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remained green in the mind of the Karnataka people. In 1858, the Raja of Nargund, also provoked to hostility by denial of permission to adopt a child of his choice, revolted against the British Government and Nargund was sacked and pillaged by the British forces from Dharwar and its ruler died a martyr to the cause. Bhimrao Mundargi suffered death and destruction in a similar attempt for freedom. The stories of these struggles, small in dimensions though they were, have been a source of inspiration to the people, and even today plays depicting these events are received by audiences with rapture. These instances go to show that in spite of the dismemberment of Karnatak, the spirit of resistance to foreign domination was not quite extinct.

In the course of the 19th century, Karnatak was quiescent and bereft of its traditions. Marathi occupied the place of honour in education and service in the northern districts. It was in 1889 that the first double graduate from Karnataka passed through the portals of Bombay University. About that time Venkatrao Katti compiled the Karnatak Gazetteer which was the starting point of an endeavour, spread over a quarter of a century, to resuscitate the Kannada language and literature.

In the meantime the foundation of the Indian National Congress had had its reverberations in this part of the country and delegates from its very inception. The Bombay Provincial Conference held on its sessions at Belgaum in 1895 and another at Dharwar in 1902; but it was the Marathi-speaking politicians that dominated the proceedings even when Karnatak delegates were concerned. "Kesari," Tilak's journal, was a dominating political influence amongst the awakened sections of Karnataka, who here, as elsewhere, came from the intellectual classes—lawyers, doctors and teachers. That period saw the emergence of the first generation of political leaders in Karnataka. Then and right till 1920, Lokmanya Tilak was the sole inspiration for political activities in Karnataka as in the Maharashtra.

From that time onwards, every movement that was all-India in character has had its vigorous manifestation in Karnataka, but the expression was confined to the classes till Gandhiji came on the scene. The Partition of Bengal and the Swadeshi Movement marked the emergence of a new set of political workers and leaders. The goal of Swadeshism inspired willing adherence, and national schools sprang up at various quarters, notably at Dharwar, Hubli, Navalgund, Bagalkot, Nargund, Agadi and Hangal. A few ardent workers courted torture and sufferings on account of their connections with the underground revolutionary movement of that time. In the Surat session of the Congress were found

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delegates from Karnataka amongst the followers of Tilak, whose incarceration in 1908 sent a thrill of excitement and indignation in the hearts of the Kannada people. His release in 1914 was a signal for further activity and a session of the Provincial Conference at Belgaum in 1916 heralded a union of the moderate and the extremist schools under one banner. The Home Rule Movement under the lead of Mrs. Besant and Lokmanya Tilak found ready response.

It was during this period that in addition to the national awakening Karnataka contemporaneously developed a cultural consciousness whose ultimate aim was to unite the dismembered parts of Karnataka then scattered under about 20 regimes. The first Karnatak Conference was held in 1920 and thenceforward the Karnatak unification desire has grown in intensity. This movement has permeated the people of Karnataka irrespective of religious or political planks, and has since 1920 been a dominating factor in all Karnatak activities. In all public meetings and demonstrations, "*Bharat Mata ki jai*" and "*Karnatak Mata ki jai*" have echoed from the heart and lips of millions of Kannadigas.

It was with the advent of Gandhiji and Gandhism that the masses of Karnataka were brought actively into the political arena. So far as Karnataka was concerned, Tilak's appeal was principally to the intellectuals, though the masses held him in devotional reverence. But the only notion that the people had was that he was giving fight to an alien rule and therefore was entitled to all the allegiance that they could give. The villager was yet distant from the political struggle; but when Gandhiji came on the scene, his double appeal as a political leader and as a man of piety went home and the first 'Twenties saw the emergence, yet in small dimensions, of political awakening amongst the masses. The non-co-operation movement had as vigorous a reaction amongst the intellectuals as in the general people of Karnataka, though it was from the former class that the principal leaders were drawn. It was at this period that the third batch of leaders and public workers rose. Diwakar, Hardikar, Mazli, Jairao Deshpande, Kaujalgi—men who devoted themselves whole-time and sacrificed their all in the cause of the Nation. A few lawyers boycotted the courts and a number of national institutions sprang up. Imprisonment which involved physical suffering was the order of the day.

From then on, whether in the purely political or the wider constructive field, Karnataka stood loyally by Gandhiji and Gandhism. It must be observed that this political awakening received a substantial impetus by the constitution of Karnataka into a separate province under the Congress

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Constitution. Scattered parts like Bellary, Mangalore, Mysore and Coorg acted in unions with North Karnataka from where the political lead largely came.

The period between 1920 and 1947 constitutes an epoch in modern Karnataka history. It was a period of political and cultural resurgence and consolidation. Under the inspiration of the Kannada Sahitya Parishat and other bodies, literary and cultural movements developed and modern Kannada literature emerged and reached out to the heart of the Kannada people. The Kannada people developed a new consciousness, and while on the one hand they contributed unstintingly to the national struggle, they went on building a cultural edifice solid, sound and distinctive.

The Salt Satyagraha of 1930 took the national spirit deeper into the hearts of the people. Three batches of volunteers of the Hindustan Seva Dal and others marched to the sea coast in Ankola to break the salt law. The march of these volunteers was the march of a non-violent army. Open bazars of contraband salt were held at Ankola, while the principal towns in Karnataka witnessed the technical breach of salt laws. The cutting of toddy trees in other districts was an exciting attraction and it was a sight to see huge armies of villagers busy with the axes striking at the roots of toddy palms. The excitement of masses in public meetings rose to a high pitch. Large batches of promising young men threw themselves into the political arena and it is these workers who have substaintially dominated the political scene since then and are now in the forefront of the endeavour to build up a strong Karnataka.

The Salt Satyagraha of 1930 and the struggle of 1932 sent thousands of young workers behind prison bars. The political movement reverberated through the villages, and town and hamlet alike witnessed innumerable *prabhat pheris,* processions and at times *lathi* charges. It was during these two movements that the seeds sown in 1920 and earlier grew into fruitful plants. The joy of suffering and sacrifice lit up the faces of thousands of workers and millions of people. Youth came into its own. Masses acted—and acted with restraint,—even in the absence of political leaders. The prisons were flooded with hundreds of boys and girls in their teens. The Hindalga, Karwar, Bijapur and Vispur prisons, amongst others, actually were a university of patriotism for young men from towns and villages.

It was, however, reserved for the comparatively unsophisticated district of North Kanara to undergo the ordeal which a no-tax campaign brings. The no-tax campaign was begun in Sirsi and Siddapur in 1930

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on economic grounds and in Ankola on political grounds. But the worst of the suffering came in the latter campaign of 1932 when Sirsi, Siddapur and Ankola again invited supreme suffering by refusing to pay taxes. Movable property was attached and confiscated; "no-taxers" were arrested and convicted; their dependants were ousted from their homes which were also confiscated; but the people withstood all these sufferings with phenomenal patience and courage. "The tales of their sufferings and sacrifices have sometimes unnerved me," observed Sardar Patel once. Bureaucracy was dismayed and all its efforts at cowing the people into submission or tempting them into surrender ended in dismal failure. Lands went abegging, but the people refused even to look at them until they were restored by the Congress Government in 1938. It was on the sacred soil of North Kanara that the logic of Gandhiji's satyagraha was fully developed and truly could it be said of the peasants of North Kanara that they practised the gospel of Gandhiji's non-violent struggle to its fullest conclusions. It should be noted in passing that youths from all parts of Karnataka, including Mysore, participated actively in the organisation of this notable no-tax campaign. Other districts in Karnataka participated in the resistance compaign by holding meetings and processions in defiance of prohibitive orders, and by organising forest satyagraha and other forms of non-co-operation.

Nineteen-forty was the year of selected satyagrahis offering individual satyagraha against War in accordance with Gandhiji's directions. To see huge meetings which were held in perfect peace and to watch the satyagrahis offering peaceful resistance and courting imprisonment was an experience.

The 'Quit India' campaign found in Karnataka a peaceful but determined revolt against the British Government. While the whole of Karnataka actively participated in it in a greater or smaller measure, the North Karnataka districts of Dharwar, Belgaum and Bijapur and Kanara organised a type of resistance which had distinct characteristics. Taking their cue from instructions issued by Shri Kishorilal Mashruwala, the workers, most of whom kept themselves underground, organised themselves into batches which sometimes numbered a hundred members and took to guerrilla activity of dislocation of the machinery of the Government. Telegraph wires were cut, railway stations burnt, post offices attacked, and police guards protecting Government moneys were attacked and disarmed. But during the whole course of the campaign not a single injury to persons was inflicted by these soldiers of freedom. The result was that the Government machinery came to a standstill in many a village in the northern districts of Karnataka. No

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violence to person or personal property was indulged in, and it was a problem to the authorities how to capture these invisible "rebels." The people at large gave full co-operation, and for about eight months no clue could be had to the whereabouts of those who participated in the campaign, though rewards extending to Rs. 5,000 were announced. A few of the workers were shot during the eight months after August 1942, the culmination being in the martyrdom of Mahadevappa Mailar, one of the Dandi marchers in 1930. The authorities were seized with panic, and free orders were given to shoot any underground worker at sight. I happened to meet and have a talk with Shri Jayaprakash Narayan once during this period. When he asked me about the precise nature and result of this guerrilla activities, I explained to him how they had succeeded in dislocating the working of Government machinery to substantial extent and in discrediting the officials in the eyes of the people. He observed that if the same type of activities had been taken up all over India the struggle would have been assured of greater success. There was no doubt that this type of activity did not exactly conform to Gandhiji's idea of an open resistance, but subject to that, the movement had all the characteristics of a peaceful and effective revolt. Perhaps such resistance over a stretch of time had not been seen in any part of India since 1857.

Women have played no mean part in Karnataka's participation in the fight for national freedom. When movable property was being auctioned in North Kanara many ladies offered satyagraha and fasted for as long as four weeks, and ultimately dissuaded the bidders from assisting the auction. Indeed, women's participation in the freedom struggle constitutes, as in other parts of India, a significant chapter in Karnataka's recent history.

It has not been possible for me to deal, even curiously, with the active participation by the districts of Bellary, Mangalore, Coorg or the Mysore State in freedom's battle. These areas have done their share of the fighting. The young men of Mysore have freely given their best for the cause in all parts of Karnataka during the various campaigns. They have also succeeded in their own determination to change Mysore into a democracy.

This is not intended to be a detailed history of the development of nationalism in Karnatak. The sketchy treatment would have shown the reader that Karnataka's nationalist record has been continuous and has shown a growing vitality as years rolled. It is noteworthy that there have been no conflicting "isms" disintegrating the public life of Karnataka. Even of loyalists under the old regime there were few and of 'liberals' we

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had practically none. In the beginning there were some who were indifferent to the righteous cause, very few who were opposed. Not for nothing did Karnataka come to assume the title of "the Gandhian Province" in official documents. Group politics within the Congress Organisation have always been there, but forces against the Congress have never been of any significant dimensions. The peasants of Karnataka, illiterate as most of them were, have ever since 1930 shown an increasing measure of allegiance to the national cause. There have never been too many rich people in Karnataka, and the lead in public affairs have always been with those belonging to the middle and the lower-middle classes. The hunger for unification of the parts of Karnataka scattered over different administrations has arisen not out of separatist designs but out of a desire to create a homogeneous unit both for its and the nation's good.

During all the years of struggle, from 1920, Ranganath Diwakar has played a notable part in the nationalist movement. He threw himself heart and soul into the upsurge when he was on the threshold of a career which from the material point of view had all promise. He has led a life of consistent sacrifice and participated in all phases of national life, political, social, economic and cultural. In more senses than one, he stands almost alone in the fulness of achievement among Kannadigas. Meticulously correct in both private and public life, with a character pure and unsullied, simple and straightforward in his dealings, he has brought to his work a will which is characteristic of mighty minds. The best success in life, they say, is to live a full life. Indeed, by that standard, Diwakar can lay a just claim to a fully successful life.

At present we are living in the throes of a new revolution. Yesterday we were engaged in another whose mission was to destroy alien rule. Today under the leadership of Jawaharlal Nehru our mission is to build up a prosperous new India. The revolution has an altered perspective, but it is a revolution nevertheless. It requires the same ardour the same spirit of sacrifice, the same recklessness about life and property, the same determined will, but towards another, further, destination. Happily for us, Karnataka is not torn by any conflict of creeds even today and shows a rich promise of achievement if only its sons and daughters show the same zeal as they showed during the struggle for freedom.

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LINGUISTIC STATES AND NATIONAL UNITY

V. K. R. V. Rao.

LIKE Shri Diwakar, I have also been brought up on the thesis that linguistic States promote national unity rather than hamper it. I have of course never belonged to any political party nor taken part in active politics, but all the same, I have been tremendously impressed by the great power of language in unifying people by establishing living channels of contact between the intellectual classes and the industrious masses, creating popular enthusiasm, facilitating popular effort, and making possible the working of democratic institutions. In the post-Independence period, however, there has been a certain change of outlook on the part of sections of Indian political leadership towards the whole question of linguistic States; some are of the opinion that the question should be postponed for the time being, while some others take a more extreme view and suggest that regional languages should not play any major role in the formation of Indian States. At the same time, the protagonists of linguistic States daily grow more vociferous and persistent in their demand and have taken to intensive agitation to secure their objective. The Andhra State has been brought into existence, and other large linguistic minorities are pressing hard their claims for similar territorial recognition. The Government of India have appointed a States Reorganisation Commission to go into the whole question and it is expected that some firm decisions will be arrived at on the subject in time for the next general elections. It is therefore appropriate at this stage to undertake an objective examination of the whole question of linguistic States in the contert of our national unity and the maintenance of our hard-won independence.

To begin with, we must have a clear understanding of what is meant by a linguistic State. It does not and cannot mean that all people who have the same language as their mother-tongue must be constituted into a State in the Union of India irrespective of where they reside in India. Nor does it mean that within each linguistic State every one must have the same

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language as his or her mother-tongue. A linguistic State, as conceived by Mahatma Gandhi who made it the basis for the formation of Provincial Congress Committees, does not and cannot mean exchange of populations between the States of the Indian Union. Nor does a linguistic State imply the absence of linguistic minorities in the State of the Indian Union. All that it means is that a substantial majority of an area, otherwise considered suitable as an administrative unit, should consist of people whose mother-tongue is the same language. It does not mean that there will not be adequate protection for the linguistic minorities in each State; but it does mean that the majority language shall be the official language of the State and that the masses shall have the opportunity to function through that language.

Now let us see how such a linguistic State can be an instrument of national disunity. It can become such an instrument if the following conditions are fulfilled :

(1) if there is no sentiment of national culture, national pride, and national history;

(2) if there are no political parties functioning on the national plane and having branches in States for dealing with questions at State levels rather than political parties functioning on the State plan and only coming together in uneasy coalitions for dealing with questions on the national level;

(3) if the Union Government is weak constitutionally, politically, economically, and administratively;

(4) if the State Governments are permitted to have military forces or establish direct relations with foreign countries;

(5) if political parties in control of State Governments are permitted to have or implement anti-national policies and build up movements for establishing the independence of State Governments; and

(6) if linguistic minorities are denied their legitimate measure of linguistic freedom and are permitted to be oppressed linguistically or otherwise by the linguistic majorities in the States.

These conditions have only to be stated to show how absurd and unrealistic they are. Indians all over the country do have a sentiment of

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national culture, national pride and national history; and this sentiment is daily growing in strength and intensity. Every political party having any sizable following or strength functions on the national plane and works in States only through branches of the national party; this is true not only of the Congress, which is in power to-day, but also of the principal opposition parties such as the Praja Socialist Party, the Communist Party, the Hindu Mahasabha and other smaller parties. The Union Government is strong both constitutionally and politically; equally in the administrative and economic fields, it is not only strong but is daily growing stronger. Defence is exclusively a concern of the Union Government and States are not permitted to have even token military forces nor of course can they have any direct relations with foreign countries. There already exists therefore all the material base which is required for preventing linguistic States from hampering the promotion of national unity.

Let us look at the question from another angle. Will the denial altogether or the postponement of the demand for linguistic States promote India's national unity? I do not think so. Postponement is no remedy, for it will merely provide fuel for the continued growth of the movement for linguistic States and will divert popular attention and energies from more pressing problems of national importance. As regards denial altogether of the claim for linguistic States – and there are some people who favour such a course and suggest a reorganisation of Indian States purely on administrative and geographical considerations as in China – I think such a course can be successful only provided that India is made a unilingual country, and ruthless measures are taken within a period of years to root out all the regional languages and replace them by Hindi. Such a proposition has only to be stated in order to demonstrate both its complete unworkability and undesirability. The case of China is different, for the Chinese have only one language, whatever be the difference in dialects and accents. The example of the Soviet Union is more to the point, as it has a multi-lingual population and is at the same time comparable to India in respect of its size and number of people. And Russia is organised on the basis of a multilingual State and yet has shown itself to be a strong and integrated unit with all its sections rallying to its defence in times of need. Language is something basic to the life, culture, ideas and aspirations of any population group; and trying to suppress it or circumvent it in a country which has many such groups would in the long run lead to sure and certain national disintegration. I do not think therefore that it is practical politics in any sensible sense to think either of postponing consideration of the claim for linguistic States or of denying it altogether. In any case, it would be the height of political imprudence to do so after the creation of Andhra State and the

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continued maintenance of other dominantly linguistic States such as West Bengal, Bihar, Assam, Orissa, U. P., Madhya Bharat, and Rajasthan.

While therefore I remain unshaken in my conviction that linguistic States are no obstacle to the promotion of national unity but would, on the contrary, lead in the long run to the consolidation and strengthening of Indian unity, I must hasten to add that the creation of new linguistic States or the continued maintenance of old linguistic States must be accompanied by certain essential safeguards against their possible misuse. These are :—

(1) Statutory safeguards for the linguistic minorities resident in each State in respect of their education, employment, and participation in economic activity within the State. It would be useful if each State, which has any sizable proportion of linguistic minorities, had a statutory board for looking after linguistic minorities; and if there were in addition, for purpose of co-ordination, a national statutory board for the protection of linguistic minorities.

(2) In addition to the mother-tongue or the regional language, all primary schools in the country should provide for instruction in reading and writing in the national language. This is what is done in the Soviet Union where "attendance at the elementary school is general, obligatory, and free of charge for children of either sex between the ages of seven to eleven years. This school gives them an elementary but well-grounded knowledge of their native language, and, in the non-Russian schools, also of the Russian language." The medium of instruction in the elementary and secondary schools will of course be the regional language, except of course where the larger section of pupils belongs to a linguistic minority in which case their mother-tongue will constitute the medium of instruction.

(2) Positive attempts should be made to see that linguistic nationalism or chauvinism is not allowed even to raise its head, constant vigilance being exercised in this respect and all possible steps, both at the official and non-official level, being taken to assure the implementation of this objective. Linguistic nationalism or chauvinism should come to be treated as treason to the State.

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(4) Positive steps should be taken to emphasise the unity in diversity that is the hall-mark of the Indian Union; and for this purpose palaces of Indian culture, exhibitions, festivals and so on should be permanently organised all over the Union territory with a view to acquainting each language group in the country with the culture and attainments of all the other language groups and also to emphasise the essential unity of Indian culture. For this purpose not only should educational institutions and curricula be reorganised, and visual and other aids utilised, but also special organisations set up for the purpose at district State and national levels.

Above all, it must be understood that language in a multi-lingual State like India is a cultural base and a foundation for democratic working, and not a base for national or separatist sentiment. This is well understood by all the protagonists of linguistic States in India; and it is still unqualifiedly supported by practically all of them. There is, however, a danger that continued frustration of this legitimate demand may reduce the strength of national sentiment in non-Hindi areas and result in the emergence of separatist tendencies basing themselves on linguistic considerations. It is in the vital interests of Indian national unity, therefore, that linguistic groups, at present denied the opportunity of forming themselves into loyal and constituent States of the Indian Union should be given that opportunity; and the sooner this is done the stronger and more enduring will be India's national unity and the maintenance of our hard-won independence. Shri Diwakar has worked long and hard for the establishment of a united Karnataka State in the Indian Union; and he is a patriot of unimpeachable record and sincerity. May it become possible for him to witness the birth of the State he has laboured for so long and may the establishment of that State add to the strength and dynamism of the Indian nation.

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THE CULTURE OF KARNATAKA — A Survey

C. M. Kulkarni

KARNATAKA has a rich and glorious cultural heritage. The antiquity of Karnataka is traced even to the days of the Vedas and a Kannada alphabet is read into the pictographic representations of Mohenjodaro. Karnataka is the home of three great Acharyas—the illustrious founders of the three prominent schools of Indian philosophy. It is the land of Basava, the radical reformer in the field of religion, philosophy and society. Great and heroic dynasties have ruled this land and have benevolently fostered literature, art and architecture. The merchants of Karnataka trafficked on the high seas and her cargoes reached many a foreign shore. "In all these centuries," observes Dr. A. P. Karmarkar, "Karnataka has created a unique position for herself in the history of the world, by fostering masterly traditions in the field of polity, socio-economic organisation, education, art and architecture and others." Karnataka being an integral part of India, a glimpse into her cultural achievements would necessarily reveal her contribution to the moving pageant of Indian culture as a whole. A glimpse it inevitably has to be, as it is nearly impossible to compress this vast field into the brief compass of a short article.

Karnatak has a significant place in the annals of India, both historical and cultural. The earliest allusion to it as *Karnata* or *Karnataka* is to be found in the great epic Mahabharata :

अथापरे जनपदाः दक्षिणा भरतर्षभ ।
द्रविडाः केरलाः प्राच्या मूषिका वनवासिकाः ॥
कर्णाटका महिषका विकल्या मूषकास्तथा ।
झिल्लिकाः कुन्तलाश्चैव सौह्रदा नभकाननाः ॥

(भी. प. 9/ 58–59)

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But Karnataka as a region or a people does not figure in the Ramayana. This is perhaps because this region was mostly a forest tract and therefore the poet of the Ramayana called it merely Dandakaranya.

दण्डकारण्यं सपर्वतनदीगुहम् ।

(कि. कां. 41–II)

Tradition, however, identifies *Kishkindha,* the capital of *Vali,* with Anegondi near Hampi in Karnataka.

From these references the formation of Karnataka may be carried as far back as the probable date of these epics. The opinion of Winternitz that 'the Mahabharata cannot have received its present form earlier than the fourth century B.C. and not later than the fourth century A.D.' has met with the general acceptance of scholars. On the strength of this observation it can fairly easily be said that Karnataka was known in the beginning of the Christian era. As regards Ramayana, it can be safely "assumed (without entering into controversy on the relative chronology of the original Ramayana and Mahabharata, on which opinions of scholars are sharply divided), that the original Ramayana existed between the third and fourth century B.C. Ramayana in its present form is placed in the second century A.D. Professor Mugali is inclined to think that Karnataka which does not figure in the original Ramayana but finds a mention in the Mahabharata more than once, 'not only came to be known to the people of North India during this intervening period but also took shape as a region and a people speaking the Kannada language of the Dravidian stock'. There are a few references to Karnataka in Shudraka's *Mrichchakatika* (Act VI, between stanzas 20-21) and the *Markandeya Purana.*

Attempts have been made by scholars to push back the antiquity of Karnataka to the period of the Indus Valley civilisation. Father Heras, basing his surmises on the interpretation of the pictographic script of Mohenjodaro observes : "The people of Karnataka are apparently referred to in one of the seal inscriptions of Mohenjodaro, as one of the ancient tribes of the land." There seems to have been an intimate contact between Mohenjodaro and the Daxinapatha including Karnataka. "The green stone required for the beautiful cup discovered at Mohenjodaro," says Dr. Karmarkar, "was taken from Mysore." There is another trend of thought traces the Kannada race to the earliest Vedic period on the basis of mythological and etymological evidences. Shri S. B. Joshi is a pioneer in this branch. A scientific attempt is also being made

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through archaeological research to trace the evolution of Karnataka throughout the various stages of the pre-historic period. The excavations carried out at Chandravalli, Brahmagiri, Maski, etc., amply prove that Karnataka is rich in pre-history of thousands of years.

To peep into the rich cultural heritage of Karnataka, it is necessary to analyse its contribution in the various spheres—political, social, economic, literary, religious and in the field of art and achitecture.

POLITICAL HISTORY

Karnataka's political history comprises a number of dynasties and a long line of kings and emperors. The material in this respect, fortunately for us, is copious, in the form of inscriptions etc. Though Karnataka and its people are mentioned in the epics and other contemporary literary works, we may say that the political history of Karnataka as such begins from a few centuries before Christ. There is evidence to show that at the time of Ashoka, parts of Karnataka were within the boundaries of his empire—at least religiously, if not politically. The small kingdoms of contemporary Karnataka must have played their own part in his campaign of spiritual conquest (Dharmavijaya). His rock edicts found in Karnataka are partly ethical and partly official in nature.

The real political history of Karnataka starts from the beginning of the dynasty of Satavahanas, who reigned from about 200 B.C. to 300 A.D. Even their history is better known from the beginning of the Christian era. From then onwards, 'generally speaking, the political history of Karnataka is a chronicle of several independent kingdoms, nearly each of them succeeding for a few centuries in establishing sway over large parts of Karnataka and the rest of the South.' The Satavahanas held sway over an extensive area—right from the Narmada and the Godavari up to the Krishna and Tungabhadra—roughly forming the Andhra–Karnatak region of today. The most valiant king of this dynasty was undoubtedly Goutamiputra Satakarni, who is known to have extended his dominion to distant parts including the present Gujarat, Malwa, Madhya Pradesh and Berar. Other minor contemporary rulers of this period were the Cutus, the Banas, Alupas, Nalas, and the Punnada kings. Some of them, of course, continued for several centuries as feudatories of greater powers.

The next important family is that of the Kadambas of Banavasi, founded by the valiant Brahmin scholar, soldier and prince, Mayura-

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sharma. His date is taken to be round about 300 A.D. His expeditions were directed mainly to the South and he is known to have defeated the Pallavas. According to one of the sources, his kingdom included at one time parts up to Malwa and Gaya in the North. His son has been described in a copper plate of 450 A.D. as the lord of the entire Kannada land. The Kadamba empire lost its glory, when another powerful family, that of the Chalukyas, rose to power, though its descendants continued to rule small territories at Hangal, Goa etc. as feudatories. A kingdom almost contemporary with that of the Kadambas was that of the Gangas of Talkad. The family had also attained, though temporarily, all-India importance, when it installed a branch of its own in Kalinga and Nepal. A few kings of this dynasty like Durvinita and Shivamara were noted scholars and writers both in Sanskrit and Kannada.

'The Chalukyas of Badami raised the political prestige of Karnataka by their brave deeds and wide dominions and gave it a national and international status.' From about 550 A.D., they ruled over Karnataka for about 250 years. The first prince who began to make others feel the importance of the family, is of course, Pulakeshi I, who routed the powerful Pallavas several times. The brightest star in the Chalukyan sky, however, is Pulakeshi II (609 A.D.–642 A.D.), who, in addition to subduing all the powers in the South, extended his conquests even to the Lata, Malwa and the Gurjara countries and obtained the imperial title of Satyashraya Parameshwara by defeating the emperor Harshavardhana, then supreme Lord of the North. He is said to have become Lord of three Maharashtrakas, containing 90,000 villages. The Chinese traveller who visited India during this time has described the life in Pulakeshi's kingdom in all its aspects in glowing terms. After Pulakeshi II, the power of the Chalukyas grew weaker and the Rashtrakutas appeared on the scene.

The Rashtrakutas were a very ancient family of Karnataka, thirsting for power for long and seizing the opportunity when the Chalukya power declined. It was as early as the middle of the 8th century that Dantidurga completely defeated the Chalukyas and assumed the title of Rajaparameshwara. Other stalwarts of this family were Krishna I, Dhruva, Govinda III, Nripatunga and Krishna III.

'The conquests of some of them in the far North are renowned and their fame as India's mighty heroes and rulers had spread far and wide even beyond the seas.' They were also great patrons of literature, and Nripatunga is said to have been the author of the earliest available Kannada work on poetry.

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Another offshoot of the Chalukyan family was that of Kalyan, which came to prominence in the middle of the 10th century A.D., when Taila II defeated the Rashtrakuta king Kakka and won victory over the Cholas, Latas and the Malwas. This dynasty ruled over a wide territory from the 10th century to the 12th A.D. Vikramaditya was the most valiant king in this time; he became the emperor of the whole of the South and founded his own era known as Vikramanka.

By about the middle of the 12th century A.D. the power of the Chalukyas waned and two kingdoms came into existence—in the north the Yadavas of Devagiri and in the South the Hoysalas of Dwarasamudra. Frequently battles took place between these two kingdoms, resulting in the weakening of the national and military power of Karnataka. This state of affairs was taken advantage of by the Mohammadans and by the middle of the 13th century they had uprooted both the Yadavas and the Hoysalas, threatening a complete destruction of the cultural heritage of the land.

But fortunately enough, not only for Karnataka but for the whole of India, a new empire was founded, a real empire this time, the Vijayanagar Empire, in 1336 A.D. In founding it, under the spiritual guidance of Vidyaranya, the Sangama princes exhibited great skill of organisation and remarkable feats of bravery. The most notable kings of this lineage were Bukkaraya, Proudhadevaraya, Krishnadevaraya and Ramaraya. 'Krishnadevaraya, in particular, was the most heroic, generous and diplomatic of monarchs. The empire became known to the rest of the world for its wonderful capital, its fabulous wealth and its trade, army and power. It fell as a result of the battle at Talikote in 1556.

The history of Karnataka after that is a sorrowful tale of division and redivision of the country and rule by alien powers. The credit for making a sustained effort to re-establish Karnataka rulership even in these conditions must go to the Wodeyars of Mysore. When, with the advent of Shivaji, the Maratha element tried to exert itself on Karnataka, Chikkadeveraja of Mysore successfully repulsed the forces of Shivaji and saved Mysore from falling into his hands. Later on, the Peshwas succeeded in subjugating practically the whole of north Karnataka. The process of the dismantling of Karnataka went on apace with the appearance of the westerners on the scene. And even today Karnataka stands divided; but with an invincible will to unify.

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SOCIAL LIFE

Along with the four-fold division of caste, the *chaturvarnya* of Sanatana Dharma, three other systems of religion, namely Buddhism, Jainism and Veerashaivism have been in existence in Karnataka. The Brahmins in Karnataka have occupied an important position in society. The Kadamba monarchs were of the Brahmanic faith. The Rajgurus of the Rajas of Vijayanagar included two most eminent Brahmins, Vidyaranya and Vyasaraya. The Brahmins had their centres in *agrahara's* which were seats of learning and sources of culture. Several important literary, philosophical and religious works were composed by Brahmin scholars under the patronage of various kings and emperors.

The rulers were generally the Kshatriyas. Class structure was not very rigid as far as Kshatriyas and Vaishyas were concerned. They followed many professions. The Shudras were consigned to a low position in society, even though some of them were allowed to perform and observe some of the religious duties of the higher classes. The rigour of the caste system was completely broken under the influence of social reformers like Basava and the Haridasas. Other faiths like Jainism and Buddhism also tried, receiving patronage and support of royalty.

The chief social virtue of the Kannadigas has been religious toleration. People professing different faiths have lived together in amity and harmony. Religious persecution is very rarely met with, if at all, in the history of Karnataka. In his "Popular Culture in Karnatak" Shri Masti Venkatesa Iyengar says : "Living long together they have learnt to respect various forms of worship. By long practice they have learnt that the religion is mainly a personal matter."

The joint family system prevailed in almost all parts of Karnataka. Even though the patriarchal family is predominant, the matriarchal tradition obtains in many parts. In these areas the mother is the head of the family. The *Aliyasanthana* inheritance system which recognises the daughter's rights is in vogue mainly in these areas. Polygamy has had as many votaries as in other parts of India. Krishnadevaraya of Vijayanagar had twelve wives and the Hoysala King Narasinhdeva is said to have married three hundred and eighty-four women. The *anuloma* marriage was current and child marriages were also popular.

In respect of dress and ornaments several variety is a feature of Karnatak life. It would be too tedious to describe the numerous modes of

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dress prevailing in different periods. However, the "dhoti" and a type of trousers (challana) were and are common. The upper garment, that is, the shirt, takes various forms; and the turban as head-dress is preferred. Govinda Vaidya records that men used to wear rings, *tale chaukuli, honnasara, kadaga, muri,* etc., and women wore the *veermudra, kalungara, pille, tike, vasanbottu, muguti, kankana, hombali, etc.*

The popular means of mass entertainment have been and continued to be—the *bayalata* and the *Yakshagana.* Several Festivals are observed with pomp and ceremony. The most important among them are the Mahanavaratri or the Nadahabha and Dipavali. The Yugadi or the New Year's day Makarasankranti, and the Basava Jayanti are also observed throughout Karnataka. Fairs are held annually in almost all villages, and are occasions of gaiety and merry-making. Thousands of people gather together, usually during the post-harvest months, and spend their holidays in the open. Car festivals are also important events. As regards games and sports, horse-riding, hunting ram-fights, wrestling, and the bull race are the traditionally popular games among the adults and *hututu, tilli, kuntata, kolata, anekallu,* etc. among children. Dice games of various forms are also popular, especially among women and elderly persons. Card games (ganjif) and chess are the favourite pastime of the higher middle class.

ECONOMIC CONDITIONS

The high level of political organisation, the degree of perfection in sculpture, architecture and literature, and the prevalence of preference for religious tolerance in the province—all these would not have been attained by the people of Karnataka if there had been no sound economic foundations.

Ancient Karnataka carried on an extensive foreign trade, maintaining close commercial contacts not only with other parts of India but with Rome, Greece and China. Benefactions of persons residing in Vaijayanti or Banavasi and Sorparka or Supara can be ascertained from the records in the Karli cave. We get a description of an oil-monger of Karnatak at Kudem. Sir R. G. Bhandarkar observes that "communication between several provinces does not appear to have been very difficult."

Coming to foreign trade, Karnataka seems to have established good commercial ties with ancient China. The celebrated Greek historian, Herodotus (484-425 B.C.) mentions the domicile of a king of Madura who came to the continent from Crete. The Greek farce "Oxyrhyneus"

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has Malpe as the scene of action. "It is very striking," writes Dr. Karmarkar, "that Ptolemy makes a mention of Brakhmonal Magoi–the expression Magoi being the equivalent of the Kannada word Magu." At Chanaravalli, Kurnool, Sholapur etc. many Roman coins have been unearthed. The temple of Augustus at Muziris in Cochin stands even today as a monument speaking eloquently of the living contacts that existed between Indian merchants and those of Greece and Rome. Greek, Arabian and Chinese travellers have left behind them very interesting accounts of the economic conditions in ancient Karnataka. A few of the towns and ports of Karnataka referred to by Ptolemy may be mentioned :

Aloe	Alur
Badiamaioi	Badami
Malippala	Malpe
Inde	Indi

Among the chief articles of export were cotton, indigo, jawar, bajri, sajjige, sandal and teak.

Shri Altekar mentions the working of copper mines in the districts of Bellary, Narasapur, Bijapur, Dharwar etc. Copper was exported through Broach. There were diamond factories at Bellary and in the Krishna Valley near Golconda. Besides this, Davangere, Lokkigundi, Hampi, Aihole, Halebidu and Malakhed flourished as thriving in jewellery.

The most interesting of the socio-economic organisation of old Karnataka is the existence of guilds spread over the province. They controlled trade and industry, trained apprentices and acted as banks. There were two kinds of guilds: (i) craft guilds and (ii) merchant guilds. The merchant guilds were formed mainly by the *Virabanajigas*. Sometimes these guilds exercised jurisdiction over vast areas. For example, a guild at Mulgund had a jurisdiction over 360 towns. The guilds also used to serve the purpose of banks in those days and looked after the management of the various endowments made for charitable purposes.

But economic conditions are not the sole determinants of progress. Cultural progress, if it can be called so, is not entirely dependent on the economic plight of the people concerned. Similarly mere economic prosperity does not necessarily connote cultural advancement; which is something larger.

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The real progress of a region or community can be gauged by looking into its development in the fields of literature, religion, philosophy, art and architecture. Precisely it is to these fields that we now turn.

LITERATURE

The earliest extant work in Kannada is the *Kavirajmarga* fathered upon Nripatunga, (808–880 A.D.), the renowned Rashtrakuta king. It is a treatise on poetics and is based on the Kavyadarsha of Dandin. A work called *Chudamani*, supposed to be a commentary in Kannada containing 96,000 verses on the Jain philosophical work entitled *Tatvarthamahashastra* and written by Tumbaluracharya (700 A.D.) is traced to a period, along with a few other works, much earlier than that of *Kavirajamarga*. The epigraphical data so far available carry the antiquity of Kannada still backwards. The oldest Kannada inscription found at Halmidi is dated 450 A.D.

Jains are the pioneers in the field of Kannada literature. The Jain kings and scholars perceived the need to propagate their faith through the language of the people and that inaugurated a literary movement in Karnataka. The early works must have been mainly religious and sectarian.

A prose work called *Vaddaradhane* written by Shivakotyacharya, in which the Jain narrative is rendered in excellent style, indicates that many such prose works might have been written earlier. Champu writing must have been in practice for a long time, and from the 9th century to 12th this tradition thrived well. Some eminent poets of the period were Pampa (941 A.D.), author of *Vikramarjunavijaya*, popularly known as *Pampa Bharata*, and *Adipurana;* Ponna (950 A.D.), author of *Shantipurana* and Ramanathe; Chavundaraya (971 A.D.), author of *Chamundarayapurana;* Ranna (993 A.D.) author of *Gadayuddha* and *Ajitapurana;* Nagavarma I (990 A.D.), author of *Karnataka Kadambari* and *Chhandombudhi;* Nagachandra (1100 A.D.), author of *Ramachandra Charitapuanra* or *Pampa Ramayana* and *Mallinathapurana;* Nagavarma II (1145 A.D.) author of *Kavyavalokana* and *Vastukosha*. The works covered were literary as well as scientific. Some adaptations from the original Sanskrit, like the *Karnataka Kadambari* of Nagavarma I, also made their appearance. The Champu established itself as a style and a classical style known as Halagannada, largely mixed with Sanskrit, came into vogue. Pampa, who has been honoured as the 'Adimahakavi' in Kannada, is the foremost author of this period.

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A new movement arose in the middle of the 12th century, as a revolt against the excesses of the grand eloquent style or what might be termed as the extreme of Sanskritism. A Jain writer named Nayasena took the lead in this movement by writing popular stories dealing with the principles of Jain ethics and religion. This movement, however, gained actual momentum in the latter half of the 12th century when Basaveshwara, along with some Veerashaiva mystics and reformers, looked out for a simple and popular medium for expressing the tenets of their new faith. Thus arose a vast bulk of what is known as *Vachana* literature, written in vigorous prose, often with poetic flashes. Of the large number of Vachankaras, Basava, Allamaprabhu and Akka Mahadevi are the most eminent. For the first time Kannada literature became a vehicle of dauntless thought and intense feeling.

During the last quarter of this century, Harihara, another great figure in this field, experimented upon indigenous metres like 'ragale' and 'shatpadi.' He is the famous author of *Shivasharanara Ragalegulu* Raghavanka, author of *Harishchandra kavya* and *Siddharampurana*, etc. and Kereya Padmarasa, (1200 A.D.), author of *Diksha Bodhe*, are other important authors of the period.

The old classical style was still cultivated by some great poets like Nemichandra, Rudrabhatta (1180), Janna (1209) and Andayya (1235). Janna is a poet who can classed with Pampa and Ranna. It was during this period that Keshiraja wrote his famous treatise on grammar, *Sabdamanidarpana*.

The next period–from the 14th to the 16 century–is the golden age of the Vijayanagara Empire. Literary activity reached its heights under the benevolent patronage of the great Rayas. Kumaravyasa (1430), Kumaravalmiki and the mystic singers like Purandaradasa (1540) and Kanakadasa (1550) thrived in his period. Kumaravyasa who wrote the first ten 'parvas' of the Mahabharata is esteemed as one the greatest poets of Karnataka.

To the galaxy of poets of the period may be added another glittering name, that of Lakshmeesha (1600), author of *Jaimini Bharata*, one of the most popular and widely read Kannara poetic works. This literary epoch also witnessed the codification of Veerashaiva doctrines. Biographies of Veerashaiva saints began to be written, of which *Prabhulingaleele* of Chamarasa deserves special mention. The outstanding exponents of this new urge were Lakkanna Dandesha (1428), Chamarasa

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(1430), Tontada Siddheshvara (1470), Nijaguna Sivayogi (1500) and Virupaksha Pandita (1584). Some of the Jain poets of the time were Mangarasa III (1508), Salva (1550) and Ratnakaravarni (1557), the celebrated author of Bharatesha Vaibhava, which has reached a high watermark of excellence. Ratnakara has the distinction of raising the 'sangatya' metre, lost in a myriad folk melodies, to the dignity of other highly evolved metres.

The seventeenth century is the age of Sarvajna and Shadakshari, though other poets like Tirumalarya and Chikupadhya wrote under the royal patronage of the munificent Mysore-Wodeyars. They rendered valuable service to Kannada literature by interpreting in Kannada the legends and the doctrines of the Visishtadvaita school. Sarvajna is a never-to-be-forgotten name in Kannada literature. He has epitomised in his 'tripadis,' sometimes in genial humor and sometimes with a satirical lash, the wit and wisdom and customs and superstitution's of the land. He is the peoples' poet in the truest sense of the term.

The 18th century saw the emergence of a folk-drama called Yakshagana. But for this, the whole of the 18th century and the first quarter of the 19th century has little literature of original and intrinsic worth. Then came Muddana in the last quarter of the 19th century and wrote his famous work, *Ramasvamedha.*

He is the first poet in whom the spirit of modern Kannada shone forth, in spite of the old groove in which it moved. He is the poet of transition, the last of the ancients and the first of the moderns.

Modern Kannada literature started with translations and adaptations from other languages, notably English, Bengali and Marathi. Owing to the influence of English literature all the popular literary forms practised and cultivated in the West have been tried here and a new movement has dawned. "A new prose, enriched by a diversity of styles has come into existence and is being fostered by journalists and men of letters. The lyric has presented itself in all its richness and fullness. Almost all forms of literary expression known to the modern world have been introduced in Kannada and are in the process of development, having reached different stages of progress."

In poetry, modern Kannada can be rightly proud of its achievement. B. M. Srikantaiya, or 'Sri', was a pioneer in the field. His English Gitagalu which are Kannada renderings of some famous English lyrics,

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heralded the new era of modern poetry in which a variety of new metres have been evolved. Gundappa, B. M. Srikantaiya Masti, Panje, Govind Pai, Bendre, Sali, Anandakanda, V. Sitaramaiah, K. V. Puttappa, Madhur Chenna, P. T. Narasimhachar, Rajaratnam, Shankarabhatta, Vinayaka and Rasikaranga are the leading poets in Modern Kannada, followed by many younger poets.

The short story first made its appearance in the writings of Kerur, Panje and Masti. Masti is universally acknowledged as the "father of the short story" in Karnatak. A born story-teller, Masti is superb in the realm of narrative. His long short story, *Subbanna* stands unique in Kannada literature and can stand comparison with best stories of any language in India. Ananda, Anandakanda, Puttappa, A. N. Krishna Rao, Karanth, Gorur Ramaswami Iyengar, and Krishnakumar are some of the other reputed short story writers. After Masti, Ananda stands supreme in the field, with a peculiar grip and mastery over its technique. Karanth and A. N. Krishna Rao have made it a vehicle of revolt against the blemishes of the old world. "There is, in general, variety and freshness in the increasing production of the short story, though an intensive delineation of all strata of society is still lacking."

The novel is the most populous form of literature in Kannada today. Its beginnings are to be seen in the attempts of Kerur, M. S. Puttanna and Galaganath who wrote some original works, along with translations. Gradually social fiction, or the problem novel, became very popular. Karanth, A. N. Krishna Rao, Anandakanda, Puttappa, Gokak, Shriranga, Inamdar, Mugali, Kattimani, T. R. Subbarao, Niranjana, Puranik are some of the names in the field.

What Masti is to the short story, Karanth has been to the novel. He can rightly be called the master-craftsman of the novel. His *Maralimannige*, and *Chomana dudi*, with their amazing realism and psychological power and pathos arising out of character and situation, are masterpieces in the field of Kannada fiction. Puttappa has written a voluminous full-length volume entitled *Kanuru Subbamma Heggaditi* which is a saga of Malenad life. *Sandhyaraga* of A. N. Krishna Rao is a popular work in which the author has risen to the height of his power in narration and character delineation. The latest vogue in Kannada is the publication of novels at easy prices modelled after the American Pocket Books. They are helping to take the novel into every literate home.

Social drama started on its career with the dramatic works of Narayanrao Huilgol and Kerur. But the man who revolutionised the Kannada

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drama is T. P. Kailasam. He was a man of volcanic and exceptional genius. Using the colloquial idiom of the middle class, largely intermixed with English, he held a mirror to custom-bound society and laughed at it in pity. His *Tollugatti*, and *Sule* are some of his best dramatic works. Next comes Shriranga, a born actor and dramatist of uncommon accomplishment. He has written many full-length plays, and his one-act plays number more than sixty. Through the drama he has mercilessly criticised the contemporary society, its outmoded practices and superstitions. His *Harijanvara* is an outstanding work in the field.

The one-act play has more votaries in Kannada, than the full-length drama. Shriranga, A. N. Krishna Rao, D. R. Bendre, M. N. Kamat, Kshirasagara, N. K. Kulkarni, Parvatavani are a few of the better-known one-act play-wrights. Karanth and Puttappa have written some dramas in blank verse and the former has tried his hand at shadow play and opera with a great measure of success.

The personal essayist is making headway in Kannada. The representative work in this field is a collection of essays by A. N. Moorthy Rao entitled *Hagaluganasugulu, Suluvu Holavu, Porake, Nirabharana, Sundari* and *Ananda Lahari* are some of the other works that deserve mention. Literary criticism, biographies and scientific literature have been making progress though the present output is not large. Here one cannot but mention the name of Siddavanahalli Krishna Sarma, master of a chaste, racy and gripping prose style. There are a few diaries and travel-books like *Samudradacheyinda* by Gokak and *Mukkanna-Yatre* by Shriranga and his friends.

In what is called literature of knowledge, Karnataka has not lagged behind. There are dictionaries, there is the encyclopaedia by Karanth (Bala-Prapancha), and literature research has been copious. The leaders in this field are scholars like R. Narasimhacharya, Govinda Pai, S. B. Joshi, Rajapurohit, R. S. Panchamukhi, Muliya Timmappayya and R. S. Mugali. Gandhian literature, especially the works of Siddavanahalli, is well-developed and numerous are the books on various social sciences. It is clear that writers in Karnataka have kept themselves abreast of the changing conditions in the world.

RELIGION AND PHILOSOPHY

"Karnataka is predominantly a land of religion and philosophy. During the historic period, we find that Karnataka reared the three greatest

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systems of Indian philosophy, namely those of Shankara, Ramanuja and Madhva respectively."

SHANKARA : When Hinduism seemed to go under owing to the incursions of faiths like Buddhism, Shankara came on the scene and restored Hinduism to its glory. He flourished in the 8th cent. A.D. He established four monasteries or 'maths', namely, those at Sringeri, Dwaraka, Badarikashrama and Puri. All those who profess monism owe their allegiance to these 'maths' and look to them for spiritual aid.

The philosophy propounded by Shankara is styled the Advaita, the philosophy of absolute monism. By his interpretation of Brahman, Shankara dealt a deadly blow at the "negative void" doctrine of the heterodox philosopher. The entire philosophy of Shankara can be telescoped through this pithy sentence which runs as :

"Brahma Satyam Jagan Mithya Jivo Brahmaiva Naparah."

For Shankara Brahman alone is true; he is the all-embracing supreme Being – a Universal Soul. This world is one of make-believe, a phenomenon of mere appearances. This empirical reality is due to *maya* forming a natural companionship with Brahman. He bases his theory of *Vivarta* on *Adhyasa* or superimposition of the untruth upon the true nature of things as is exemplified in the maxim of the rope and the serpent. The subject and object relation which persists in the work-a-day world is due to the pall of *maya* or illusion. And the individual self who in reality is no other than Brahman himself has to realise his Brahmanness through knowledge (anubhava). For knowledge alone leads to the summum bonum. Though he gives the highest place to *jnana*, Shankara has given due place for *karma* and *bhakti* also. *Karma* and *Bhakti*, action and devotion, according to him, have to be practised and resorted to by lesser *mumukshus* who are yet on the way to Brahma realization.

In order to substantiate his doctrine, Shankara wrote his famous *Brahma-Sutra – Shankara-Bhashya* and the commentaries on the *Gita* and on the ten principal Upanishads.

RAMANUJA : Second of the triad of "three great Acharyas" is Ramanuja who hailed from a town near Madras in the early 11th century but his years of enlightenment were spent in Karnataka. The system founded by Ramanuja goes by the name of *Visishtadvaita* or qualified monism. "The essential contribution of Ramanuja to Indian

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thought," observes Keith, "was the effort to develop in a complete system, in opposition to the uncomprising Advaitism of Shankara, a philosophical basis for doctrine of devotion to God (*bhakti*), which was presented in poetical form in the hymns of the Alvars."

In contradistinction with Shankara, Ramanuja recognises God, world and individual self as three distinct entities—real and eternal. The last two remain within the Brahman alone. According to him Brahman is *Saguna* i.e. possessed of attributes. Ramanuja grouped the individual souls into three different categories in keeping with different stages of their attainment: (1) eternal (*nitya*), to which category belong Garuda and Ananta, (2) released (*mukta*) and (3) bound (*baddha*).

The doctrine of Ramanuja gave great prominence to the *bhakti* cult. *Karma* and jnana were supplementary stepping-stones leading up to *bhakti* "which is an inheritive perception of God." According to him Brahma or Narayana manifests himself in five forms — a thought which gave rise to his system of the *Vyuhas*.

MADHVA : The third great name is that of Madhva who was born in 1238 A.D. at Pajaka near Udipi.

There is more of theistic content in his doctrine. This theistic attitude has enabled Madhva to accomplish a fine combination of religion and philosophy. According to him, the three entities Brahman, Jagat and the Individual Self are by themselves real and eternal. Brahman or Narayana is the supreme being in the universe residing in Vaikuntha. Lakshmi, his consort, is also distinct from him. She has two sons, Brahma, the creator, and Vayu, the bringer of "spiritual solace." Regarding Madhva's theory of *taratamya* or gradations Dr. R. G. Bhandarkar says, "The souls being innumerable, he divides them into three categories e.g., 1. the lesser gods, the pitris, rishis etc.; 2. those who are destined for salvation, and 3. demons, advocates of the doctrine of *maya* and others. In fact there are nine gradations among all the gods, manes and human beings according to which even Rudra occupies a subordinate position." *Moksha*, according to Madhva, is attainable through eighteen modes of life.

VEERASHAIVISM :— The problem as to who is the founder of this sect is still unsettled. Basava is held to be the main founder by some, whereas men like Fleet hold that Ekantada Ramayya was the leader

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of this sect. There is also a general belief that Panchacharyas: Ekorama, Panditaradhya, Revana, Marula and Visvaradhya founded this system and they are believed "to have sprung from the five heads of Siva incarnate age after age." These people look upon Basava as one who merely revived the sects. Dr. Karmarkar finely sums up this controversy : "And eventually it was only left for the great Basava to build a strong structure of philosophy on this foundation of Veerasaiva mysticism. Thus if we can make a distinction between these two i.e. philosophy and mysticism – we may say that the first five Acharyas, under the leadership of Ekantada Ramayya or Ekorama were responsible for promulgating the school of mysticism, whereas Basava built a philosophical edifice over it."

Basava was born at Bagevadi in Bijapur district. He was minister to Bijjala, a king of the Kaluchuri house. Basava has condensed the wisdom of the *Gita* and the Upanishads in the form of easily understandable sayings. He did away with the sacerdotal side of religion and reduced it to simple rules of conduct easy to be observed in every-day life. The Supreme Being of the Universe, according to the Veerashaivas, is the absolute, highest Brahman, which is characterised by *Sat, Chit* and *Ananda. Sthala* is a name given to *svatatva* of Siva, which again is divided into two parts : *lingasthala* and *anga-sthala* due to the turmoil of *Shakti.* They correspond to the universal and individual souls respectively. Again, Shakti, that innate power that constitutes the motor force of all activity, is itself divided into *kala* and *bhakti,* the former is responsible of *samsara* and the latter for deliverance from it. Linga, an emblem of Lord Siva, has three components : *bhavalinga, pranalinga* and *ishtalinga.*

The final release comes through *bhakti;* it is in reality a union of the individual soul with God or Siva – the *lingangasamarasya.*

VEERASHAIVA MYSTICISM : The contribution of Karnatak in the field of mysticism is indeed outstanding. Mysticism may be roughly defined as intuitive perception of reality. The bhakta at the height of his devotional fervour, surrenders his all to his favourite deity. As though in a trance he feels the presence of his lord. Equanimity, dispassionateness and universal love constitute the essential elements of the mystic mind. The cult of bhakti is inextricably bound up with mysticism. The age of Basava was an epoch of "unsurpassed spiritual fervour." The religious climate of those days was surcharged with devotion and mysticism. As Professor Mugali rightly remarks, during this period a host of Veerashaiva mystics from all quarters of Karnataka, headed by Allamaprabhu, Basava, Chenna Basava, Siddharama and Akka Mahadevi stood for the

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new outlook in religion and literature and built up the Veerasaiva institution of Anubhava-goshthi or Anubhavamantapa in Kalyana, the capital of King Bijjala of the Kalachuri house.

THE DASAKUTA :– Like the Veerasaiva mysticism of the Anubhavamantapa, the *Dasakuta* is indigenous to the soil of Karnataka. The main credit for establishing this institution, which held sway over the minds of people for more than two centuries, goes to Narahariththa and Shripadraya. The illustrious Dasas like Purandharadasa, Kankadasa and Vijayavithaladasa, Vadiraja and Vaikunthadasa spread the message of the *Dasakuta*.

But it took its final shape and form when it was constituted as a body of the servants of God under the leadership of Vyasaraya (1446-1539).

Just as dissatisfaction with the existing state of things is the beginning of philosophy, a gnawing awareness of one's sins and an irresistible desire to cleanse oneself of those besetting sins is the beginning of mysticism. St. John of the Cross aptly designates it as the "Dark Night of the Soul." Out of this ceaseless turmoil dawns in the mystics' mind a sense of humble self-surrender at the feet of God – who is the only haven of refuge against the storms of life. "I am very humble and poor and Thou art the giver to all the world ..... Is there any one that is like thee? Oh lord protect me"–is the cry of a yearning mystic. In this state the *bhakta* delivers himself to His will, for physical frame and the soul residing in it are His. He is the maker of us all; and our sustainer. This idea is beautifully pictured in one of the songs of Kanakadasa which runs as :

"This body is yours; so is the life within it; yours too are the sorrows and joys of our daily life."

The Dasas, like other mystics, have realized the evanescent nature of worldly existence. Impermanence is an attribute of this world. "This body," says Kanakadasa, "having appeared like a bubble on the surface of water disappears; and in this big forest of samsara I am lost."

With this sense of the all-prevasiveness of Divinity, the mystic comes to attain self-realisation. In a rapturous tone he sings with Purandara : "When Purandhara Vithala dwelling in my heart is obtained, what else is required?" Or he mingles his voice with that of Kanaka who boldly proclaims : "O Hari, the highest goal if achieved by me forever. Thou

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Thyself art my preceptor; Thou hast captured my mind and made it rest at Thy feet, and I am afraid of none."

It is thus clear that both these schools of mysticism, though employing differing paraphernalia of terminology, have preached the same principles of ethics through the path of devotion. The *anubhava* (the highest state of bliss) of the Dasakuta is *anubhava* of the Anubhavamantapa.

Side by side with Hinduism, faiths like Jainism, Buddhism, Islam and Christianity have also flourished in Karnataka, which has kept its doors open for all faiths. This large-heartedness of the Kannadiga mind is thus described by Professor Mugali : "Even supposing an alien religion stepped into the land like an uninvited guest, the Kannada host, who is by nature hospitable to a fault, treated the guest courteously and made it or him feel at home. In the religious history of Karnataka the hospitability and the courtesy of the people have been greatly responsible for the wonderful variety which we notice in the life of the community."

The coming of Jainism into Karnataka synchronised with the migration here of the Mauryan emperor Chandragupta and his guru Bhadrabahu, in about 300 B.C. The disciples of Bhadrabahu propagated the new gospel. It spread soon over the Kannada land and has lasted long. The novel but unique gospel of Ahimsa that the new faith preached found a ready welcome in the hearts of the people grown tired of dead formalism and sacrificial excesses. The dynamic nature of the new-comer religion appeared to the masses all the more because the new tenets came to them through the language they spoke. Jainism, however, took a great stride when the Gangas came on the political scene of Karnataka. The Chalukyas, the Hoysalas and also, partially, the Rayas of Vijayanagar, supported and helped the propagation of Jainism.

Buddhism had travelled into Karnataka and had started exerting its influence in the days of Asoka. But as Dr. Altekar points out, "Buddhism was never so strong in Karnataka proper. The highest number of the Buddhist population in the 7th cent. A.D. could not have been more than 10,000." Asoka's edicts are to be found at Siddapur, Maski, Koppbal etc. A large number of merchant-converts from Banavasi made generous contribution towards the building of Buddhist viharas and monasteries. Here and there, we meet with references to Buddhist establishments in Dambal, Kampilya (Sholapur District) and Belgame (18 agraharas). Buddhism found royal Patronage under the Satvahanas and the Early

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Chalukyas. But it had a very combative rival to face in Jainism which had taken firm roots in the popular mind. Buddhism was not very different from the one to which they were already attracted and under whose banner they had rallied. It was therefore difficult for Buddhism either to supplant it or to outdo it. Buddhism continued to flicker even up to the 16th century in Karnataka. The Vedic religion made a vigorous move to hold its own against being submerged under the influx of these new faiths. The advent of a dynamic personality like Shankara revitalised this struggle even in the 8th century, and by dealing a great blow at these contending faiths, kept the traditional Vedic religion aloft.

Islam was introduced into Karnatak in the 14th century though it had entered the western coast much earlier. Thenceforward it gradually spread all over the land. Shri D. K. Bharadwaj in his Karnatak Handbook writes, "Among all the South Indian provinces, it is only in Karnataka that the Islamic religion and culture took some root and flourished." About the entry of Christianity into Karnataka, the learned writer observes: "The earliest Christian settlement in Karnataka seems to be in Kalyana, near Udipi, where we are informed there was a Christian Bishop in the 6th century." But this faith began to exert its influence from the 17 century onwards and since the 19th it has been on the increase due to the work of some zealous missionaries.

ART AND ARCHITECTURE

Karnataka has produced original styles of architecture and modes of sculpture and has thus made an invaluable contribution not merely to Indian art but to the art of the world. Four or five styles of architecture are recognised in Karnataka. The Kadamba, Ganga or Jain Chalukya, Hoysala and Vijayanagara. Of these special mention may be made of Chalukya and Hoysala styles. The Chalukyan is, to a great degree, influenced by the early Dravidian style, whereas the Hoysala style is free from this influence to a very great extent and is the most original contribution of Karnataka to architecture and sculpture. The temples built in Chalukyan model are in North Karnataka, in places like Badami, Aihole, Pattadkal, Lakkundi, Kukanur, Itagi and Kurvatti. The temple of Itagi, in particular, has drawn high praise and admiration from art critics. The temples at Aihole and Pattadkal exhibit almost the same high degree of architectural perfection as that of Itagi. Havell calls the Virupaksha temple at Pattadkal, on the pillars of which are carved stories from the great epics, "remarkable for some of the finest and most interesting structural temple work in India." The temples of Belur, Halebid and

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Somnathpur in Mysore, all built by the Hoysala kings, represent the Hoysala style of architecture. In the words of Prof. Mugali, "They are the most exquisite specimens of the epic grandeur, variety and massiveness of Karnatak architecture." James Fergusson grows eloquent in praise when he says, "There are many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples at Belur and Halebid surpass even those for freedom of handling and richness of fancy."

The colossal statues of Gommateshwar or Bahubali at Shravanabelgola, Karkala and Yenur stand as the most magnificent contribution of Jains to Karnatak iconography. The stupendous state of Gommata 57 feet high, larger than any of the statues of Rameses of Egypt, stands on an elevated hill as an insuperable incantation in stone of the triumph and glory of human personality over the sorrows of life. The serene grandeur, the contemplative expression, the faint smile spreading over the face of this imposing image make it a huge symbol of peace unsullied and eternal.

Coming to the cave temples, they are scattered over the territory ruled by the Chalukyas and Rashtrakutas. The noteworthy caves are at Aurangabad, Ajanta, Ellora, Badami and Aihole. The rock-cut caves at Ajanta, especially Caves Nos. 1 and 2, stand out as the finest specimens of sculpture. The Ellora caves and the famous Kailas temple were built in the reign of the Rashtrakuta king Krishna I. The temple has been looked upon "as one of the architectural marvels of the world." These still excite the astonishment of travellers.

The menabasti (wax-hall) of Badami, aptly so called because of the singular and effortless ease with which the artist has created a variety of forms, and the stone-chariot of Hampi have received unstinted admiration of all who look on them. The Vijayavithala temple with its exquisite Kalyana Mantapa, the image of Kadalekalu Ganesha, the Hazar Rama temple, the Lotus Mahal, and the Gajashale are a few of the best specimens of Vijayanagar architecture.

With regard to painting, it must be said that very few specimens have come down to us except those of Ajanta. The linear carvings and drawings of animals and human figures discovered in Gombigudda hill show that further research might bring to light some more such hidden treasures. The frescos of Ajanta constitute the priceless possession of the painting treasures of Karnataka as of India and the world. Next to Ajanta, some remains of paintings on the ceilings in Kailasanatha temple at Ellora and a few blurred paintings on the ceiling in one

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of the caves of Badami and the paintings on the ceiling of Virupaksha temple at Hampi are all we have.

In regard to music, Karnataka has an outstanding achievement to its credit. "It developed a school of music which is called the Karnatak school and which has spread all over the South." The power of Karnatak music to interpret moods and rouse emotions is superb. The earliest Kannada work on the subject is one written by Sarangdeva (1227 A.D. – 1240 A.D.). Karnataka is the name of a raga mentioned by Jayadeva. The great mystics of the Daskuta, like Purandaradasa and Kanakadasa, made it a perfect vehicle of their devotional songs. Among the early musicians of whom we hear in Karnataka, mention may be made of Viravallabha (12th century) who was known as "Sangitaprasangabhangi" and Gopala Nayaka supposed to belong to Vijayanagar whose contests with Amir Khusru of Allauddin Khilji's court are among the interesting traditions in the musical world.

Gamaka, a special style of singing, is a remarkable feature of the Kannadigas. Emphasis on poetry and meaning is its distinctive feature.

The arts of dance and drama allied to music were also in a well-developed stage. A second century Tamil work, *Silappadikaram,* refers to Kannada actresses and dancers who entertained king Senguttavan in the Nilgiri Hills. The Pattadkal inscription speaks of one Natasevya as a well-known actor. Sculptures on the various temples of Karnataka reveal a rich variety of dance poses. History tells us that Shantaladevi, wife of Vishnuvardhana, was a very great dancer herself. Dancing was regularly practiced by ladies of upper class in the Vijayanagar period. Dance was the exclusive monopoly of the temple girls called Devadasis.

This glimpse, brief though it is, has attempted to give a consolidated picture of the glorious cultural heritage of Karnataka. We need have no doubt that Karnataka has played its part well in the conservation and development of the better life of the country as a whole, be it in literature, art, politics, economics or philosophy.

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CO-OPERATIVE MOVEMENT IN BOMBAY KARNATAKA

K. N. Naik

THE Bombay Karnataka may rightly be called the cradle of the co-operative movement in Bombay State. The first co-operative society of the Bombay State was organised at Kanginhal a village in the Gadag taluka of Dharwar district. The Kanginhal Rural Co-operative credit Society was registered on the 8th May, 1905. The urban co-operative credit movement in Bombay State also originated in Karnataka. The first urban co-operative credit society was established at Betgeri in the Gadag taluka of Dharwar district on the 18th October, 1905. In fact, Karnataka has made pioneering experiments in various other fields of co-operation, such as organisation of school boys' societies, marketing, fencing, cattle-breeding societies, industrial co-operatives etc., and has taken a leading part in the development of the co-operative movement in Bombay State.

In the earlier years of the movement, several Registrars of Co-operative Societies for the Bombay Presidency paid glowing tributes to the working of the co-operative institutions in Karnataka and commended some of them as model institutions. For instance, one comes across frequent references to co-operative institutions such as the Hulkoti Rural Co-operative Society, the Betgeri Urban Credit Society and the Southern Maratha Urban Credit Society as model institutions in the earlier Annual Administration Reports of Mr. C. S. Cambell, the Registrar for Co-operative Societies.

Another well-known Registrar, Mr. Ewbank, who guided the movement in the Bombay Presidency for nearly eight years, paid a glowing tribute in the following words : "In the Gadag taluka, a large group of societies, perhaps the best in the Presidency, has practically ousted the *sawakars* and become by far the most important factor in the organisa-

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tion of rural life. Co-operation is here proving itself a genuinely democratic force and in many cases committees of agriculturists, not one of whom has passed the fourth standard, have taken affairs into their own hands and are managing their societies very creditably. Numerous instances have come to my notice in which civil cases have been amicably settled by societies, factions reconciled, temple and other village funds accepted on deposits, bequests held in trust by the committees for orphans, and in one village even a criminal case was, at the request of the parties, referred by the magistrate for enquiry to the society."1

Mr. Otto Rothfeld, another Registrar of Co-operative Societies, observed : "The Hubli Urban Bank can, in my opinion, face comparison with any similar institution in any part of the world."2

The following resolutions of the Government of Bombay will suffice to speak for the commendable lead taken by Karnataka in the development of the movement. Resolution No. 6939 of the Revenue Department, dated 10th July, 1919, said : "In the Presidency proper, the Karnataka continues to be the stronghold of the movement which is developing with great rapidity on lines of eminent soundness .... Progress has been very remarkable in Dharwar district which possesses more societies than any other district in the Presidency."

Resolution No. 12797 of the Bombay Government dated 25th November, 1919, once again stated : "The stronghold of the movement is undoubtedly the Karnataka and particularly Dharwar district where the spirit of co-operation appears to flourish under the stimulus of a large number of intelligent and self-sacrificing organisers."

Thus it may be said that Karnataka has taken a leading part in the co-operative movement meant for the economic emancipation of the masses even as Karnataka could play a prominent part in the non-co-operation Movement which had been launched for the purpose of political emancipation of the country under the inspiring and able leadership of persons like Shri R. R. Diwakar to whom this work is dedicated.

As we take a snapshot of the development of the Co-operative Movement in the Bombay Karnataka during the last half-century, a picture of striking progress of the movement stands out clearly. A glance at the

1 Vide p. 8, Annual Administration Report of the working of the Co-operative Societies in the Bombay Presidency for the year 1915-16. 2 Vide p. 20, Annual Administration Report on the Working of the Co-operative Societies in the Bombay Presidency for the year 1922-23.

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following figures show the remarkable growth of the movement in Karnataka :

MARCH OF THE MOVEMENT IN BOMBAY KARNATAKA

Year	No of Societies	No of Members	Working Capital (In Rupees)
1905-06	18	800	30,333
1909-10	46	6,637	2,40,762
1914-15	189	17,351	10,04,582
1919-20	735	80,517	63,,73,240
1924-25	778	1,22,435	1,38,26,826
1929-30	1,218	1,47,735	3,31,58,420
1934-35	1,196	1,31,105	2,68,83,727
1939-40	1,252	1,27,254	2,67,95,776
1944-45	1,505	1,59,729	3,97,52,498
1949-50	2,489	2,68,322	7,89,66,997
1950-51	2,769	3,13,479	10,18,96,697
1951-52	2,865	3,41,030	10,26,95,594
1952-53	2,938	3,57,517	10,92,09,215

It may be seen from the above table that the movement shows a continuously increasing trend of development excepting a few years during the thirties when it received a setback on account of the unprecedented and cataclysmic depression that set in the country. However, it may be observed that since 1940, the movement has gathered a new momentum and made spectacular progress, particularly during the post-war and post-Independence period, thanks to the active encouragement given by the Bombay Government as well as the keen interest taken by the co-operators.

The movement which had 18 societies with a membership of 800 and a working capital of about Rs. 30 thousand at the close of the year 1905-06 grew up to have as many as 2,238 societies with a membership of more than 3¾ lakhs and with a working capital of more than Rs. 10.92 crores at the close of the year 1952-53. A breakdown of the working capital

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at the close of the year 1952-53 shows that in the course of less than half a century of activity in Karnataka the movement has been able to build up its own capital to the extent of about Rs. 3.20 crores composed of share capital of about Rs. 1.72 crores and reserve and other funds of Rs. 1.48 crores which together constitute about 29.4 per cent of the total working capital. The Movement has been able to tap deposits to the tune of about 5.47 crores which forms a little more than half of the working capital (50.1 per cent.). It is significant to note that the contribution of non-members to the total deposits amounts to Rs. 2.67 crores, which would suffice to speak for the confidence the movement has been able to command from the public.

According to the 1951 Census, the total population of Bombay Karnataka was 52,16,259 and the co-operative movement had a total membership of 3,57,517 at the end of June 1953. Assuming that one member represents a family of five persons, the gross population touched by the movement works out to be 34 per cent of the total population of Karnata. However, making an allowance for duplication of membership of the movement, it may be estimated that co-operation has touched about 31 per cent of the population of Bombay Karnataka. Or roughly it can be said that one-third of the population has been covered by the co-operative movement. But it must be noted that the movement is not evenly spread over the four districts. In Dharwar district, the percentage of population touched by co-operation was 38.5 at the end of June 1953, whereas, the percentage was 32.4, 30.2 and 22.7 in North Kanara, Belgaum and Bijapur districts respectively.

AGRICULTURAL CREDIT SOCIETIES: Agricultural credit societies constitute the major sector of the co-operative movement in Karnataka, as elsewhere in India. At the end of June 1953, there were in all 1927 agricultural credit societies in the four districts of Karnataka and they formed about 65.5 per cent of the total number of co-operative societies. The agricultural credit societies had a total membership of 1,77,850 and their working capital was Rs. 2,49,48,663 as on 30th June 1953. The average membership per society was 92. The average amount of share capital, deposit and working capital per society was Rs. 2,794, Rs. 1,532 and Rs. 12,946 respectively. A comparison with the all-India average figures shows the strong position of the agricultural credit movement in Karnataka. For instance, as on 30th June 1952, the average all-India membership per society was 44 and the average amounts of share capital, deposit and working capital per society were respectively Rs. 827, Rs. 408 and Rs. 4,190. It may be seen from the above figures that the average membership per society in Karnataka was more than double and

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the average amounts of share capital, deposit and working capital were more than treble of the all-India figures.

It is significant that more than 70 per cent. of the inhabited villages in North Kanara and Bijapur districts and more than 80 per cent of the villages in Dharwar and Belgaum districts have been covered by the agricultural credit societies. In fact, in a number of talukas in Dharwar district no village remains uncovered by the movement.

The total advances made by all the 1927 agricultural credit societies during the year 1952-53 amounted to Rs. 1,12,891.

According to the audit classification as on 30th June 1953, 305 societies were in 'A' class, 904 societies in 'B' class, 493 societies in 'C' class 159 societies in 'D' class and 66 societies remained unclassed out of the total 1927 agricultural credit societies in Karnataka. It may be seen from the above figures that about 65 per cent of the audited societies were in 'A' and 'B' class which indicates that a majority of the societies are in a fairly good condition.

A significant trend in the development the agricultural credit movement is the recent organisation of multi-purpose societies with a view to catering to not only the credit needs of the agriculturists but also varied other requirements of the agriculturists. The number of multi-purpose societies which stood at 25 at the close of the year 1939-40 rose to 49 by the end of the year 1944-45 and spectacularly shot up to 517 by the end of 30th June 1953. It should be noted, however, that the non-credit activities in the bulk of multi-purpose societies were mostly confined to the distribution of controlled commodities and with the recent removal of controls the non-credit activities of the societies are dwindling. However, a few multi-purpose societies have undertaken useful non-credit activities such as the distribution of seeds, fertilisers and improved implements on hire and marketing of their members' agricultural produce. It is interesting to note that one of the multi-purpose societies, viz., the Sutagatti Society in Belgaum district, has undertaken a lift irrigation scheme. The Chikodi Multi-Purpose Society in Belgaum district is supplying medicines to the agriculturists apart from catering to their other needs. The Gokarn Multi-purpose Society in North Kanara district has maintained a pumping set and other improved agricultural implements. The Siddapur and Bislkop Societies in North Kanara district deserve to be noted for their marketing activity. The 15 multi-purpose societies organised in the Community Project Development areas of Gokak and Hukkeri talukas in Belgaum district also deserve to be particularly noted for their varied non-credit activities.

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CENTRAL CO-OPERATIVE BANKS : There are four central co-operative banks in Karnataka: one in each district. The central banks, particularly the Dharwar, Belgaum and Bijapur District Banks, have opened branches and pay offices in all the important centres. At the end of June 1952, the four central banks had in all 61 offices including their head offices, the Dharwar District Bank having as many as 29, the Belgaum District Bank having 18, the Bijapur Bank having 11 and the Kanara District Bank having 3 offices. It may be noted that Karnataka is well served by its own local central co-operative banks unlike the other two regions in Bombay State where, in the absence of local central banks, the Bombay State Co-operative Bank is functioning as the central financing agency in some of the localities.

The central co-operative banks in Karnataka, in fact, have played a vital role in the development of the co-operative movement in their respective districts. The banks act as central agencies for the provision of finance to the primary societies and they also serve as balancing centres for the funds of the primaries affiliated to them.

The following figures indicate the magnitude and the composition of the working capital of each bank as at the end of June 1953 :

	Share capital	Reserve and other funds	Deposits	Borrowing from other banks such as State Bank	Total working capital
			(*Rupees in lakhs*)		
Karnatak Central Co-operative Bank Dharwar	15.39 (8.4)	10.12 (5.0)	156.84 (86.6)	—	182.36
Belgaum District Central Co-operative Bank	9.73 (7.7)	6.82 (5.3)	99.81 (79.1)	10.10 (7.9)	126.47
Bijapur Disttrict Central Co-operative Bank	6.97 (9.4)	3.74 (5.0)	63.21 (85.6)	.01 (negligible)	73.94
Kanara District Central Co-operative Bank	.70 (7.6)	.82 (8.9)	7.66 (82.0)	.14 (1.5)	9.34

N.B.—Figures in brackets are percentages of working capital.

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It may be noted from the above figures that all the central banks in Karnataka have been able to gather vast amounts of funds from the local resources and as such their dependence on external agencies such as the Bombay State Co-operative Bank or the Reserve Bank of India is negligible. It should be also noted that excepting the Kanara District Central Co-operative Bank, each of the other banks more than satisfies the minimum standard of owned capital, viz., Rs. 3 lakhs, and the minimum standard of working capital, viz., Rs. 20 to 25 lakhs, as indicated by the Standing Advisory Committee of the Reserve Bank of India.

The total advances made by the four central banks during the year 1952-53 amounted to Rs. 401.47 lakhs, out of which Rs. 294.46 lakhs, i.e., 73.3 per cent of the total, had been advanced to the co-operative societies and the remaining amount to the individuals.

LAND MORTGAGE BANKS: There are six land mortgage banks in Karnataka, Dharwar district having four banks and Belgaum and North Kanara district having one bank each. In Bijapur district, there is no separate land mortgage bank. However, the Bijapur District Central Co-operative Bank has been catering for the long-term credit needs of the agriculturists as an agent of the Bombay Provincial Land Mortgage Bank since the year 1950. The Bijapur Central Bank had advanced long-term finance to the tune of Rs. 98,600 and Rs. 76,000 during 1951-52 and 1952-53 respectively.

The six land mortage banks had a total membership of 4,242 out of which number 1,238 were borrowing members at the end of June 1953. The total working capital of the banks amounted to Rs. 4.24 lakhs. The total number of loans advanced by the land mortgage banks during the year 1952-53 was only 49, with a total amount of Rs. 1,12,550. The Belgaum Land Mortgage Bank had advanced 35 loans to the tune of Rs. 76,036 and the Haveri Bank, 13 loans to the extent of Rs. 24,250 during the year 1952-53. The Gadag Land Mortgage Bank had advanced only one loan of Rs. 12,000. The remaining three banks, viz., the Dharwar, Hubli and Karwar Land Mortgage Banks, had not advanced a single pie during 1952-53. Thus most of the land mortgage banks in Karnatak excepting the Belgaum and Haveri Banks seem to be in a moribund condition.

MARKETING SOCIETIES : There were 32 marketing societies in Karnataka as on 30th June, 1953. Dharwar district had as many as 16 societies. The 32 marketing societies had a total membership of 23,344

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and a working capital of Rs. 50.40 lakhs. The total value of the commodities handled by all the marketing societies during the year 1952-53 amounted to Rs. 196.71 lakhs.

The most important commodity handled by the marketing societies is cotton, which is the main commercial crop of Karnataka. Special societies known as cotton sale societies have been organised in Karnataka. The first cotton sale society was organised at Hubli as early as 1915. The Gadag Cotton Sale Society, registered during the year 1917, is one of the biggest of its kind in the whole of India. On 30th June 1953, the Gadag Society had a membership of 3,095 and owned capital to the tune of Rs. 2.89 lakhs. It is significant that the Society had raised deposits to the extent of Rs. 5.20 lakhs and its total working capital amounted to Rs. 8.09 lakhs as on 30th June 1953. It is also noteworthy that the Society handles about 50 per cent. of the total quantum of cotton arriving in Gadag market. The Society is rendering great service to the agriculturists by advancing loans on the pledge of their produce and by grading their produce and arranging auction sales for the same. The Society has also played an important part in the propagation of improved variety of cotton by distributing improved seeds. It is interesting to note that the Gadag Cotton Sale Society is in close touch with a co-operative ginning factory known as the Gadag-Betgeri Co-operative Ginning Society which is situated in the compound of the Sale Society. The Sale Society, in fact, holds one third of the share capital of the Ginning Society. The Gadag Cotton Sale Society has its own office building, godowns and a spacious compound for facilitating sale transactions. The Society has become indeed a centre of attraction to the local agriculturists and also to a large number of traders from all parts of the country. The Annigeri, Kundgol and Ron Sale Societies in Dharwar district also deserve to be noted as important centres of co-operative marketing of cotton.

Another important marketing society which deserves to be noted is the Sirsi Totgars Co-operative Sale Society in North Kanara. On 30th June 1953 the Sirsi Sale Society had a membership of 1,363, share capital of Rs. 1.28 lakhs and reserve fund of Rs. 84,431. The Society had tapped deposits to the tune of Rs. 2.90 lakhs and had a total working capital of Rs. 6.29 lakhs. It is interesting to note that the Society maintains a truck for transporting the produce of its members. It has also maintained radio sets for the purpose of conducting recreation centres. The Society handles about 20 per cent. of the total quantity of commodities such as arecanut, cardamom, paper etc. arriving in the market. The Kumta Arecanut Society in North Kanara district also deserves to be noted.

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The Sanikatta Co-operative Salt Sale Society in North Kanara district, which was registered as early as 1913 and which deals in salt, is another typical institution. The Byadgi Chilli Sale Society in Dharwar district, which was organised as long back as 1921 and which deals in chillies is another typical marketing co-operative society of Karnatak.

FENCING SOCIETIES : Fencing societies are a unique type of co-operative organisations to be found in Karnataka. All the eleven societies working in the whole of the Bombay State at the close of the year 1951-52 were in Karnataka. Dharwar district was in the forefront, having as many as ten societies of this type, and North Kanara district had one society. The main purpose of these societies is to protect the crops from the ravages of wild animals by creating fences which may be of either barbed wire or walls of stones. The eleven fencing societies had a membership of 366 at the close of the year 1951-52 and had brought an area of 18,003 acres under protection by constructing fences measuring nearly 34½ miles in length. A characteristic feature that deserves to be noted about the fencing societies in Dharwar district is that they have been able to organise a supervising union of their own. The special supervisor appointed by the union, besides supervising the working of the societies, arranges now and then hunting parties for the purpose of mitigating the havoc by wild animals.

CATTLE-BREEDING SOCIETIES : Cattle-breeding is another sphere of co-operative activity in which Karnataka, particularly Dharwar district, has taken the lead. Dharwar district had as many as 19 cattle-breeding societies out of the total number of 33 societies in the whole of the Bombay State at the close of 1951-52. The main functions of these societies are : maintenance of and leasing out grazing land, distribution of cattle feed, maintenance of pedigree bulls and dissemination of knowledge regarding cattle improvement. The Shidennur Cattle-Breeding Society in Dharwar district is the oldest in Bombay State. The Society has maintained two breeding bulls and a herdman for looking after the cattle of its members. It is interesting to note that the society has installed a spray machine and tick-pond with a view of safeguarding cattle from ticks and other cattle pests and diseases.

CO-OPERATIVE FARMING SOCIETIES : The organisation of co-operative farming societies constitutes one of the significant aspects of the recent development of agricultural co-operation in Karnataka as elsewhere in Bombay State. On 30th June 1953, the total number of co-operative farming societies in Karnataka stood at 29, out of which 16

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were tenant farming societies, five were collective farming societies and eight belonged to the type of tenant farming societies. The co-operative farming societies had, in all, a membership of 1,238 and working capital of Rs. 54.07 lakhs. The total area covered by the societies was 8,564 acres out of which 4,104 acres had been brought under cultivation by the end of June 1953.

The following fascinating account given by Shri P. J. Chinmulgund, former Registrar of Co-operative Societies for the Bombay State, eloquently speaks for the miraculous change brought about by co-operation under the auspices of the Sarvodaya scheme in Dharwar district: "The work was started at the village of Arawatgi, which had a population of only 25 persons in three houses, cultivating 40 acres of land. Now the village has a busy population of more than 400 villagers, housed in 40 houses and 50 hutments. A separate colonisation scheme was formed for the village Holtikoti which was formerly a depopulated village. The work was started in the month of April 1951. The village has now a population of 135 souls for whom 30 cottages have been constructed and more than 150 acres of land have been brought under cultivation."[3] It may be noted that the tenant farming societies that were organised in the area constituted the most important factor in bringing about the above-noted remarkable change.

IRRIGATION SOCIETIES: The organisation of lift irrigation societies is another noteworthy recent development in the field of agricultural co-operation in Karnataka as elsewhere in Bombay State. The importance of this type of society for Karnataka which has hardly four per cent. of its cultivated land under irrigation cannot be over-emphasised. Shri M. P. Patil, a veteran co-operator from Karnataka, who was the then Minister for Agriculture and who is the present Minister for Co-operation, was the moving spirit behind the co-operative lift irrigation scheme which was launched by the Bombay Government a few years ago.

The first irrigation society in Karnatak was registered in 1946 at Akkur in Dharwar district. By the end of June 1953, twenty societies had been registered in Karnataka. The district of Belgaum was leading, having as many as 13 societies, Dharwar district had five societies and Bijapur had two irrigation societies. It may be noted that in Belgaum district one better farming society at Hudli, one electricity society at Khanapur and some multi-purpose society at Sutgatti had undertaken lift

[3] Vide p. 105, Annual Administration Report on the Working of Co-operative Societies in the Bombay State.

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irrigation in addition to their other work and these three societies are included in the total number of societies mentioned above. The 20 irrigation societies had a membership of 1,129 and their working capital amounted to Rs. 7.22 lakhs as on 30th June 1953. They had under their command a total irrigable area of about 6½ thousand acres.

Most of the societies are still in their infancy. Some of them have yet to install engines etc. whereas in the case of some, the installation of engines, pipes etc. is nearing completion. A few of the societies, however such as Akkur Society in Dharwar district, the Hudli, Khanapur and Sutagatti societies in Belgaum district have already commenced giving irrigation facilities, though still on a small scale.

URBAN CREDIT SOCIETIES : There is a wide net-work of urban credit societies in all the four districts of Karnataka. On 30th June 1953, the total number of urban credit societies in Karnataka stood at 212. They had a total membership of 69,663 and working capital of Rs. 2.83 crores. The share capital of the urban credit societies amounted to Rs. 54.29 lakhs which constituted about 19 per cent of the total working capital and their reserve funds amounted to Rs. 41.45 lakhs which formed about 14½ per cent of the working capital. It is significant that the urban credit societies have been able to tap a vast amount of local resources in the form of deposits. Thus, for instance, at the end of June 1953, the urban credit societies in Karnataka had been able to tap deposits from their members to the tune of Rs. 95.18 lakhs, which formed about 33½ per cent. of their total working capital. And the amount of deposits raised from non-members was Rs. 74.63 lakhs, which constituted about 26½ per cent of their working capital. It is significant that unlike the agricultural credit societies the urban credit societies depend very little on the central financing agencies for their operating capital. For example, on 30th June 1953, the borrowings from central financing agencies in the case of urban credit societies formed only about six per cent of their working capital against 47 per cent in the case of the agricultural credit societies. It is also significant that though the number of urban credit societies was 1/9th and their total membership 2/5th of those of agricultural credit societies as on 30th June 1953, the total working capital of the urban credit societies exceeded that of agricultural credit societies (the total working capital being Rs. 2.83 crores in the case of urban credit societies and Rs. 2.49 crores in the case of agricultural credit societies.) Similarly, deposits raised from members and non-members were respectively more than 7 times and 4½ times those of the agricultural credit societies. The above-mentioned figures indicate the comparatively stronger position of the urban credit movement in Karnataka.

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Assuming that one member represents a family of five persons, it may be estimated that the urban credit movement has touched about 25 per cent of the total urban population of Karnataka. In fact, the urban credit societies constitute the most important institutional agency catering for the credit needs of the urban areas of Karnataka. Some of the credit societies have grown up into full-fledged urban co-operative banks and they are rendering varied banking services to the people of Karnataka. The total number of such full-fledged urban co-operative banks in Karnataka was 45 as at the end of June 1953. Belgaum district had 17 banks; Dharwar district had 14 banks; Bijapur and North Kanara districts had 7 banks each. The biggest urban co-operative bank in Karnataka is the Belgaum Pioneer Urban Co-operative Bank. On 30th June 1952, the Belgaum Pioneer Co-operative Bank had a share capital of Rs. 2.9 lakhs and reserve funds of Rs. 4.30 lakhs. It had raised deposits to the tune of Rs. 11.87 lakhs from members and 7.77 lakhs from non-members. Its total working capital was Rs. 26.86 lakhs. It had advanced loans to the tune of Rs. 32.89 lakhs during the year 1951-52. And it is significant that it had not borrowed a single pie either from the District Central Co-operative Bank or the Bombay State Co-operative Bank. It would be invidious to single out other banks for praise, as most of them are rendering invaluable service in their respective areas. However, a few of the following banks may be noted from the point of view of the magnitude of their business and working capital : Shri Siddheshwar Urban Co-operative Bank in Bijapur district; Dharwar Southern Maratha Urban Co-operative Bank and Hubli Urban Co-operative Bank in Dharwar district; Gokak Urban Co-operative Bank in Belgaum District and the Kumta Honawar Sirsi and Siddapur Urban Co-operative Banks in North Kanara district. Some of the above-mentioned banks can very well stand comparison with any commercial bank in respect of efficiency of working. And what is more important, the urban co-operative banks have made bold to penetrate into even the smaller towns in Karnataka which generally do not figure in the domain of commercial banking.

INDUSTRIAL CO-OPERATIVES : Karnataka has made pioneering ventures and taken a lead in the organisation of Industrial Co-operatives. As early as 1908, a weavers' Society was organised at Dharwar. Another weavers' Society was registered at Hubli in 1911. A few more weavers' Societies were organised at some important weaving centres in Karnatak soon after the passing of the Co-operative Societies Act, 1912. It should be noted, however, that the movement was by and large, confined to the weaving industry till 1917 when a leather workers' Society was organised

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at Dharwar. A novel type of industrial co-operative was organised for labourers with a view to enabling them to undertake contracts of road and house construction work at Hukeri in the Belgaum district during the year 1923. The progress of the Co-operative Movement in the industrial sphere, however, was too slow in the first three decades of its working. By 1935, there were hardly 17 industrial co-operatives in Karnatak out of which as many as 12 were meant for weavers. The year 1939 is an important landmark in the history of industrial co-operation. Pioneering experiments began to be made from 1939 onwards, thanks to the commendable efforts of Shri S. K. Kallapur. A net-work of novel types of Societies such as coir-spinners', sandal-wood workers, 'bee-keepers', and horn-workers' Societies sprang up in the North Kanara district. The movement received a new fillip during the period of the last World War. But it was with the advent of the Congress Ministry in 1946 with the veteran co-operator Shri V. L. Mehta as the Minister for Co-operation that industrial co-operatives in Karnatak as elsewhere in the Bombay State, began to gather an unprecedented momentum. The Government of Bombay offered various inducements and aid and set up a new organisational and administrative machinery for the promotion of village and cottage industries. Non-official bodies such as the Village Industries Committee were also constituted. Incidentally it may be noted that the Village Industries Committee has been recently converted into a statutory Board and Shri R. S. Hukerikar, a prominent constructive worker and leader of Karnatak is the Chairman of the Board. Under the impact of the above noted factors, the industrial co-operatives have made a spectacular progress during recent years in Karnatak. By the end of June 1953, the total number of primary industrial co-operatives in Karnatak stood at 346 with a membership of 36,186 and working capital of Rs. 91.21 lakhs. Besides there were four District Industrial Associations, one in each district. They had a total membership of 4127 and working capital of Rs. 9.23 lakhs. There were also two District Industrial Co-operative Banks, one being in the Belgaum district and the other one in the Bijapur district. The two Banks together had a membership of 739 and a working capital of Rs. 3.62 lakhs. During the year 1952-53, the loans advanced by the two Banks to industrial co-operatives and individual artisans amounted to Rs. 4.46 lakhs.

The Weavers' Societies constitute the major sector of the industrial Co-operative Movement in Karnatak. At the end of June 1953, the total number of weavers' societies stood at 162 with a total membership of 22,595 and a working capital of Rs. 19.45 lakhs. It may be noted that Karnatak had 1/3rd of the total number of weavers' societies in the whole

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of Bombay State as on 30th June 1953. In fact, some of the weaving centres in Karnatak such as Guledgud and Ilkal in the Bijapur district have been famous for their handloom products since times immemorial. Tanners' and Leather Workers' Societies are next in importance to the weavers' societies. There were 40 such Societies at the close of the year 1952-53 and they had a membership of 1,219 and a working capital of Rs. 1.41 lakhs. Co-operation has also touched various other types of cottage and village industries in Karnatak. For instance, as on 30th June 1953, there were: 19 Forest Labourers' Societies; 14 Labour Contract Societies; 11 Carpentry and Smithy Societies; 11 Cane and Bamboo Workers' Societies; 8 Coir and Rope makers' Societies; 7 Pottery Societies; 6 Neera and Palmgur Producers' Societies; 3 Sandalwood Workers' Societies; 2 Metal Workers' Societies and various other miscellaneous types of Societies, among which Bee-keepers' Societies deserve to be specially noted. Karnatak had as many as 9 Bee-keepers' Societies out of the total of 11 such type of Societies in the whole of Bombay State. The North Kanara district is the leading district having as many as 7 bee-keepers' Societies.

Fishermen's Societies which are not included in the above mentioned total number of industrial co-operatives also deserve to be noted. Fishing is an important industry in the coastal area of the North Kanara district. With a view to freeing the fishermen from the exploitation of the middlemen in the industry, a fishermens' Society was organised at Majali in the North Kanara district as early as 1921. But it is only since 1946, the movement could make appreciable progress. By the end of June 1953, 11 fishermen's Societies had been organised in the North Kanara district. They had a total membership of 1,690 and working capital of Rs. 1.82 lakhs. The Binga, Honavar and Kumta Societies which have maintained motor launches and trucks for the purpose of transporting fish deserve to be particularly noted.

OTHER TYPES OF SOCIETIES : There are various other types of Co-operative Societies in Karnatak such as the Consumers' Societies whose number stood at 79 with a membership of 8,601 and working capital of Rs. 8,64 lakhs and Housing Societies whose number stood at 61 with membership of 2,863 and working capital of Rs. 16.52 lakhs; as on 30th June 1953. A few of the other typical co-operative institutions in Karnatak are noted hereafter.

EDUCATION SOCIETIES Some Societies have been organised in Karnatak with the specific object of promoting education. The earliest one was organised at Hulkoti as early as 1923. The total number of such

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societies in Karnatak stood at 7 at the end of June 1953. It is interesting to note that the Hulkoti Society was conducting as many as 33 primary schools. The Hirekerur Society in the Dharwar district and the Sindgi Society in the Bijapur district were running secondary schools. The Karki Society in the North Kanara district and the Yamakanmardi Society in the Belgaum district also deserve to be noted.

ELECTRICITY SUPPLY SOCIETY : The organisation of the Electricity Supply Society during the year 1948 at Khanapur in the Belgaum district constitutes a pioneering venture in the sphere of Co-operation. The main object of the Society is to generate electricity and supply the same for the purpose of lighting and irrigation. The Society has invested an amount of Rs. 2.40 lakhs in the setting up of plants and machinery. The Society has already started supplying electricity for lighting and irrigation purposes.

CO-OPERATIVE HOSPITAL : The organisation of a Co-operative Hospital at Ghataprabha in the Belgaum district in the year 1951 constitutes another pioneering venture, probably the first of its kind in the Bombay State. The Society has been able to collect donations and contributions to the tune of about Rs. 2½ lakhs. The construction of the main building for the hospital is already in full swing.

THE KARNATAK LITERARY CO-OPERATIVE SOCIETY : The organisation of the Karnatak Literary Co-operative Society at Dharwar during 1954, the Golden Jubilee year of the Movement, constitutes another pioneering venture in the field of Co-operation. The Society is indeed a novel type of co-operative organisation and the first of its kind in the whole of India. The main object of the Society is to promote the development of literature including that on the Co-operative Movement by encouraging authors to write and publish useful books and circulating the same among the members of the Society.

CONCLUDING OBSERVATION : It may be seen from the above review of the movement that Karnatak has made pioneering ventures in various fields of Co-operation. As a matter of fact, Karnatak has all along occupied a place of pride in the Co-operative map of the Bombay State even as the latter has occupied a prominent place in the co-operative map of the whole of India. Karnatak can indeed take some pride in the achievements hitherto made in the field of co-operation. And in this connection, a tribute must be paid to the commendable work done by a

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large number of Co-operators. But it should be noted that there is no room for complacency. As a matter of fact, there lies ahead an immense task before the Co-operative Movement. There are still some deserts in the Co-operative map of Karnatak. And even where the Movement has made bold to penetrate, it has hardly touched the fringe of the various problems yet. In fact, the Movement has yet to go a long way in rendering adequate service not only in the field of credit which constitutes its major sector to-day, but also in various other spheres which have been just touched or not at all yet covered by Co-operation. The Movement has also still to succeed in the inculcation of its true spirit and in the transmission of its high ideal of: "Each for All and All for Each." Thus the Co-operative Movement has still not only to consolidate its positions hitherto gained but it has also to proceed on a vigorous onward march, so that, it can become a vital force in shaping the future of Karnatak.

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SHAPE OF THE UNITED KARNATAK

[Diwakar's Contribution to Its Making]

B. N. Datar

THE eminent chairman of the board of editors of the "Diwakar Sixtieth Birthday Volume" has invited me to contribute an article on the shape of united Karnataka. The subject suggested is highly appropriate. Shri Diwakar has contributed in no small measure to the making of modern Karnataka and its march towards unification. His long and varied public life, extending over 40 years bears eloquent testimony to his abiding interest in it. I myself have been an humble worker in this cause during this period and have had numerous opportunities of working in close collaboration with Shri Diwakar in different phases of public activities. I have thereby known him fairly intimately and have come not only to respect him but almost to adore him, for the reason that his has been a life dedicated almost entirely to the service of the public, as also to the cultivation of the higher instincts and qualities that elevate us and ennoble our whole being.

Therefore, before I deal with the subject directly assigned to me, I propose to place before the readers of this volume a short picture of the great part which Shri Diwakar has played in fostering the right type of awakening in Karnataka over the age-long grievances it has been suffering from and also in Karnataka's proceeding towards the goal of its choice. I will also incidentally allude to the varied but complementary traits of his qualities and activities that have made him what he is at present — a great servant of Karnataka and a greater servant of India. I do so because I am convinced that by his exemplary life of service and dedication, he has brought name and fame not only to himself but to Karnataka as well. If I have to write — as I have been asked to do — on the shape of future united Karnataka, I cannot do so, in fairness to truth, without greatfully acknowledging the fact that Shri Diwakar's contribution to the impending consummation of Karnataka's long-cherished

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aspiration in this respect has been both varied and solid. For a proper appreciation of this contribution, I must trace here very briefly, the course of events that preceded and followed his participation in the public life of Karnataka.

It is not necessary for me, in this article, to go very deeply into the early history of the awakening in Karnataka or of the movement for its unification. Suffice it to say that the privilege of rousing Karnataka to its present ideal goes to that devoted band of stalwarts which includes Shri V. B. Alur, Shri K. H. Mudhavedkar, Shri Honnapurmath, Dr. H. V. Savnur and numerous others. After the field had been fairly well prepared by these early workers, Shri Diwakar stepped on the scene. That was about 40 years ago. He was then a youth, but one cast in a mould different from the ordinary. He did not think of himself or his family. He plunged headlong into the public movement, because he was fired with a burning zeal to serve Karnataka and, through it the great Indian nation. It might be said, without any fear of contradiction or exaggeration, that "he came, he saw, and he conquered." The generation before him had created in the minds of the intellectuals of Karnataka a measure of awakening which was highly commendable, considering the handicaps then existing, as also the general ignorance prevailing all around on this vital question. Shri Diwakar, who represented the newer generation, carried the torch of awakening to Karnataka's remote corners. In my opinion, he is foremost among the thinkers and workers in the field of Karnatak regeneration.

A very peculiar feature of the public life of Karnataka 35 years ago was the utter neglect of Kannada at the time, and the great hold which the languages in the adjoining regions had upon its population. In its northern portion, Marathi had been wielding a powerful influence, partly due to historical reasons and partly because Karnataka was also within the direct zone of the national activities of the late Lokmanya Tilak. In the southern and eastern portions, Tamil and Telugu exercised a great sway. There was a time when public activities were carried on mostly through these languages in Karnataka so that when its natural leaders thought of utilizing Kannada as a medium of expression on public platforms and began to preach the need for installing the Kannada language in its pre-eminent position above these languages, their efforts, legitimate as they were, came, for some time, to be dubbed as anti-national. The leaders, however, persisted, and in course of time Kannada came to occupy its rightful place, without creating any conflicts with the other languages, although these continued and still continue to occupy their own place in the public life of Karnataka.

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It must be said to the credit of our leaders, and Shri Diwakar in particularly that they gave a correct lead in this respect. "He had the gift of accurately analysing the situation then existing in Karnataka and of convincing critics that this movement was not born of hatred or intolerance; but that it was based on the natural right of the Karnataka people to insist on a rightful place being given to Kannada in the body politic of Karnataka.

There was also another problem that faced the workers in Karnataka regarding their respective obligations to India and to Karnataka. Karnataka, after all, was, and has ever to remain, an integral part of India. No provincial or regional activities could afford to ignore, directly or indirectly, the over-riding claims of the nation as a whole for consolidation against all forces — provincial, linguistic, sectional or other — that might harm the unity of India. How were they to act then? The answer was that one had to maintain unimpaired one's loyalty to Indian nationalism and then to preach and work for the shaping of new Karnataka in complete accord with the former objective. There were, and have even now been, in Karnataka, as also in other States, workers and leaders who had or have not been able to grasp the fundamental need to harmonize the two aspects of their duties and obligations, namely, those towards the country as a whole and those towards their state or province. The latter have, in the ultimate analysis even to subserve the highest interests of the former.

This was a very delicate task, but it must be said to the credit of Shri Diwakar and those of his way of thinking that they laid the highest emphasis on Indian nationalism at the same time, without sacrificing the claims of Karnataka sub-nationalism, if I may be permitted to coin such an expression. They worked in both the fields without feeling any conflict of loyalties but by reconciling both. Shri Diwakar's life in particular is an open book wherein one can find exemplified the great truth that one can be a real and right worker in the interests of one's province, only when one carries out one's duties towards one's province without sacrificing the highest interests of the nation as a whole.

On this question, Shri Diwakar relied on the policy of great Indians who preached and made the same approach to such questions. The late Lokmanya Tilak was always a great leader of India, while remaining a great worker in the cause of Maharashtra. Gandhiji was one of the makers of modern Gujerat and Gujerati language, while working incessantly for India's freedom. Shri Diwakar has also been carrying on his

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obligations towards India and Karnataka in a spirit of complete harmony. In my opinion, he has as effectively and substantially contributed to the making of modern Karnataka as he has to the achievement of India's independence and to its reconstruction thereafter—perhaps more than those working exclusively for Karnataka.

Shri Diwakar's work and activities have never been confined to any isolated field or fields. They extend over many and in a harmonious way. He is not a politician or philosopher, or public worker or literature or journalist; he has combined in himself manifold activities. During the last five years, he has been working with remarkable success in the administrative field as well. This is so, because in his life he does not recognise compartments as such. Ours has to be a full life; and when the task of national reconstruction has been going on, one cannot afford to confine one's activities to one phase of public work in accordance with one's whims or predilections. In my opinion, his all-absorbing interest in the varied fields has given a tone and a shape to his contribution to the fulfilment of his mission in life, both individually and collectively. I need not mention here the prominent part played by him in all the public activities. In every one of them he has attained prominence. Be it journalism or Kannada language ond literature, or political and public work, or cultural and spiritual pursuits, or the development of art in life, his contribution has been not only voluminous but substantial as well. It has been my good fortune, during the last three years in particular, to have come in closer contact with public workers and leaders of thought in the different States of India. I might, on a review of the life and work of all such persons, say with confidence that Shri Diwakar's contributions in varied fields have been as prominent as, if not more than, those of many others. He compares very favourably with the stalwarts in other parts of the country. In my opinion, the full stature to which he has risen on the Indian arena has itself raised the status of Karnataka as well. If we have more prominent sons of Karnataka like him, their achievements would give a correct and proper shape to making of the united Karnataka of our dreams and aspirations.

I have often been asked when we are doing to have a united Karnataka State and what its shape will be. I have always answered the first part of the question by stating categorically though in a personal capacity, that the unification cannot be postponed any longer. To my mind, a situation is fast developing when the unification will be even inevitable, whatever its opponents might do to avoid it. If we all unite, it might come sooner than we expect. If, under the influence of a narrow out-

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look or of vested interests, some of us try to postpone it, there may be a slight delay and some difficulties will have to be encountered, but I am convinced that it will not take long in any case. As Kalidasa has stated in another context, "one cannot stop the onward march of one's intense (but legitimate) aspiration towards the goal, just as one cannot arrest the onrushing currents of a river towards a lower level." The *tapasya* of our leaders like Shri Diwakar is bound to be fulfilled sooner than we imagine, and the least that our critics should do is to refrain from resisting the inevitable course of events.

I am asked to visualise and to describe, as clearly as I can, the shape of a united Karnataka that will materialize within a few years. What I have stated above, while describing the manifold activities of Shri Diwakar, in my opinion, is sufficient to give to the readers of this volume a fairly accurate idea of the content of my scheme of unification. All the same I shall describe here the lines on which, in my personal opinion, it should take shape in various fields.

Karnatak is bound to be a prosperous part of India from all points of view. We have in our region potentialities for development almost in all directions. The first task, therefore, of the rulers of united Karnataka State should therefore, be the development of this province in these fields. They have been neglected for centuries and call for immediate exploitation in the interests of the nation.

We have at present two Universities in Karnataka; one working in Mysore area and the other in North Karnataka. After unification, both these universities have to co-ordinate their activities in such a way that there would be no overlapping of subjects or activities. Opportunities for training in different but necessary branches of human knowledge should be opened and developed in each of these Universities according to its ability to provide for specialisation along certain lines. The past history of Karnatak has yet to be fully unearthed and then written and, perhaps, to a certain extent, rewritten. The youths of Karnataka have to be given opportunities for training not only for different careers like the All-India Services but for courses of study that will bring out the best in them in various fields in their and the country's higher interests. This work can only be done by our Universities. There is also another field for fruitful work through our Universities; the Kannada language and literature have to be developed. Our ancient treasures have to be made widely known not only to us and the rest of India but to the world as well. In the field of religion and culture, Karnataka had reach-

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ed heights perhaps unsurpassed by other provinces. We have yet to know fully what our ancients have done. We can acquaint others, who know general Indian culture, with our rich contribution to it in the past. The lives and teachings of Lingayat, Vaishnava and Jain saints, amongst others, have to be made widely known.

Hindi, as the national language of the Union, has to be encouraged and developed. The united Karnataka State has to devise means for making Hindi popular and universal in Karnataka and for enriching it by publications from Kannada language and literature and *vice versa*. This has to be a two-way traffic for common good.

The united Karnataka State will naturally comprise parts that are now in Bombay, Madras and Hyderabad, as also the small State of Coorg. After unification, the development of backward areas in Mysore and these parts should receive top priority. The first duty of the united Karnataka Government and its people should be to level up all parts and place them on a common footing of development and enlightenment.

This need not mean that we have to hold up what has been done in other parts of Karnatak in industrial or other fields. All that I lay emphasis on is that we should give greater attention to neglected parts, so that a common measure of equal development will be reached in the course of a decade or two.

There should be no scope for any narrow or parochical outlook in united Karnataka. In other words, one should not lay undue or excessive emphasis on the different parts of Karnatak after they have been brought under one administration. It should be looked upon and treated as one unit. One should not think oneself to be either a Mysorean or a Kanarite or a Kodagu or a man from Bombay-Karnatak under the new regime. In short, the process of unification must be not only on the administrative level, but on the mental plane as well.

Without doing injustice to other parts of India, I may point out in all humanity that there are certain features which are of a very special nature in Karnataka. We have certain advantages which are absent elsewhere. We should, therefore, take a pledge that we bring out the best in us by eliminating all that takes its origin in a narrow outlook or separates man from man. It is possible for us to eradicate the communal outlook that one finds here and there in Karnataka. In my opinion, the

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communal problem in Karnataka is not as bad as we find it elsewhere. It may be brought under control far more easily here than in some other States. I have faith in our leaders of all communities in this respect.

Let not a Brahmin in Karnataka think that he is, and will continue to be, neglected or supressed in the future Karnataka State because he belongs to a numerically small community. The feeling of defeatism which I find growing among some members of this community must go. It has to play its part well in the making and development of new Karnataka. It can, in my opinion, contribute materially by reason of its intelligence and self-sacrifice. It must identify itself unreservedly with other communities.

The Lingayats of Karnataka are a very well-advanced and progressive community with a rich past in the field of culture, literature and commerce. They have a bright future and the united Karnataka State will bring them, equally with others, greater opportunities in all fields.

There are other communities which are equally important, culturally and numerically. No community, however, should think in terms of its strength or its own interests, nor should it develop an exclusive or aggressive attitude. I have often told doubters and unbelievers in the future of Karnataka that the future Raj in Karnataka will neither be a Brahmin Raj, nor a Lingayat Raj, nor a Vakkaliga Raj. It will be Karnataka Raj, looking after the interests of all communities impartially. Under the new dispensation, there will be no need to fear that any community will be in a position to dominate others. In my opinion, this caste or community consciousness has to disappear altogether. We are for a classless and casteless society. Let us all live and work on the basis of peaceful coexistence.

I am extremely anxious that the shape that we are giving to the Indian nation, as also to the united Karnataka, of tomorrow, must have its moorings in a high moral and spiritual outlook. I can never think of, nor can I contemplate with equanimity, the development of aggressive nationalism or militant provincialism. There ought to be, for example, economic well-being or self-sufficiency, but there should never be any economic aggrandizement in India or in any State. This principle ought to apply to other fields as well. Dr. Rabindranath Tagore condemned what he called "the menace of nationalism." India is a land of peace and harmony and Karnataka in particular is a land of saints and savants born in all communities. Let not their moral and spiritual teachings be

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ever disregarded in our pursuit of worldly well-being. Let us, by all means, develop a prosperous Karnataka State, economically and otherwise, as an integral part of prosperous India. But this prosperity must have a moral and spiritual background. Let us strive for an all-sided development of mankind, temporal and spiritual. Each is thoroughly compatible with the other, but the higher aspect should never be forgotten. It is only then that we shall pass from ignorance to knowledge, from darkness to light and from helplessness to blessedness.

May the great teachers of Karnataka, like Shri Basaveshwara and the three Acharyas, amongst others, spur us on to the establishment in India of what Jesus Christ called "the heaven on earth!" This is the ideal for which we have incessantly to work and to live. May our noble aspirations achieve fulfilment in the holy land of Bharat by drawing eternal inspiration and nourishment from the seers of Karnatak and other regions!

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SOME STALWARTS OF AN EARLIER GENERATION IN KARNATAK

K. Sampathgiri Rao

THE Karnatak movement is barely forty years old. The founding of the Kannada Sahitya Parishat in 1915 perhaps marks the beginning of efforts to bring together the people interested in Kannada literature living in different parts of Karnatak. It opened up new vistas of co-ordinated effort in the literary and cultural sphere. But the number of those taking part in such work was inconsiderable, being confined to a small group, the literary elite. It was only after the Indian National Congress, recognising the principle of the redistribution of provinces on a linguistic basis, constituted a Provincial Congress Committee for Karnatak in 1921, that there were stirrings of a new life among the mass of people. This was the period when the Non-co-operation Movement was launched by Mahatma Gandhi, with which were undertaken propaganda for Khadi, for communal unity, for the abolition of untouchability and for Prohibition. This was the first edition of Gandhi's Constructive Programme. A new era had begun, and the messengers carrying the Gandhian gospel toured from end to end of the Kannada country irrespective of the fact that the regions were under different political administrations. The political programme of the Congress was not presented to Indian States like Mysore, but the four-fold Constructive Programme mentioned above was applicable to all regions. Mysore, for instance, took to the Khadi movement quite as enthusiastically as any other portion of Karnatak, which created occasion for All-India leaders like Mahatma Gandhi, Rajaji, Jamnalal Bajaj, and Karnatak leaders like Gangadhar Rao Despande, Kadapa Raghavendra Rao, Diwakar, Hukkerikar and Krishna Rao Mudhvedkar to tour the State and establish contacts with the people, and more particularly, with the nationalist workers in Mysore.

Some of the stalwarts of the early days are now no longer with us. Their work was of a pioneering character and took the National movement

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to the masses. It is the purpose of the article to give brief sketches of some of these pioneers who brought about an awakening in Karnatak.

* * *

The name of Shrinivasa Rao Kaujalgi of Bijapur occurs first to me not merely because of his imposing figure and abounding self-confidence as a leader in the political field, but because he was among the few who commanded both love and respect in an unreserved measure from public workers who came in contact with him. Like most others of his generation, he had his apprenticeship in public life in the school of Lokamanya Tilak, and had imbibed the principles of the Nationalist Movement of 1905-06. *Anna* (literally, elder brother, as he was affectionately known) was pugnacious to a fault, and enjoyed a somewhat unmerited reputation for possessing a short temper. That was because he never suffered fools gladly and never minced matters in private conversation or public talks and harangues. His grim and forbidding look was as much because of the thick glasses he wore as an innate stolidity of temperament. But once this outer crust was penetrated he was as kind and affectionate as an elder brother – though even this affection was bear-like in its manifestation. Those who enjoyed this affection carry lively memories of the cruel kindnesses which they had to endure at his hands when he played the host at dinner, or when he generously and peremptorily gave them a lift in his already overcrowded Ford car of an ancient model, travelling by which was by no means a luxury!

When the Swarajist Party was started, he joined it and lost caste with the non-changers, the orthodox Gandhians. The was about the time when the Karnatak Province had invited the Congress to hold its annual session here. The venue of the Congress session in 1924 was a matter of rather acrimonious controversy for some months. But Gangadhara Rao Deshpande carried off the palm and eventually succeeded in having the annual session in Belgaum. Gangadhara Rao and Shrinivasa Rao were the two 'tall poppies of Karnatak', to use Gandhi's picturesque phraseology about them; but Shrinivasa Rao was content to take a back seat since Karnatak was reputed to be a 'Gandhian Province' – pledged to 'no change' in the original N. C. O. programme. He supported Dr. N. S. Hardikar in his Seva Dal work more than any other leader did. He espoused the cause of Karnatak Unification when many other leaders were lukewarm about it. He should have become an all-India figure if the gods had bestowed on him some more pliability and little more sweetness of temper and tongue. Such emergence from a provincial to an all-India reputation has, in many cases, been a matter of accident,

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depending often on the ability to 'catch the eye' of the great ones. Shrinivasa Rao could not do the trick though, if he had cared, and luck had favoured him, he might have made his way to the forefront in the ranks of Swarajist Parliamentarians, and given a good account of himself.

* * *

Shri Hanumantha Rao Kaujalgi, also of Bijapur, despite bearing a common surname, was no relation of Shrinivasa Rao's, though the two Kaujalgis of Bijapur were often mixed up by ill-informed newspaper-men. Shri Hanumantha Rao was spare and poorly built, and started as a lawyer, like his illustrious townsman. With the coming of the Non-Co-operation Movement, he gave up practice, plunged into politics and took to the propaganda of Khadi with single-minded devotion. He was blessed with literary gifts and, in addition to a knowledge of Kannada, had a fair amount of scholarship in English and Marathi. If he had willed it he could have become a historical researcher, or a humorous writer; but it was the All-India Spinners' Association that got the benefit of all his devoted service and time; and his literary talents, such as they were, were allowed to rust. But the humdrum routine of the Khadi organisation could not extinguish his sense of humour or of proportion. He was singularly free from the self-righteousness that infected many workers who felt they were the chosen followers of Gandhi. Hanumantha Rao had remarkable mimetic powers, and could entertain friends and co-workers during hours of relaxation with mimicry, and parodies of popular national songs. The highly sensitive and the over-serious listeners were often shocked at such frivolity and were prone to imagine that Hanumantha Rao was an irreverent imp; but the truth was, it was an exercise at self-criticism and helped to restore sanity and a sense of humour among these who put on sanctimonious looks in their self-assumed evangelical roles. Incidentally, it was Hanumantha Rao who discovered and suggested the Salt Marshes on the Ankola Shore as the site in Karnataka for Salt Satyagraha during 1930, and who was among the planners of the campaign in its early stages.

* * *

Dharwar has been to North Karnatak what Poona has been to Maharashtra — the centre of literary and political ferment in the province. Among the most picturesque figures of the older generation in Dharwar was Krishna Rao Mudhavedkar whose stentorian voice and oratorical abilities in Kannada made him easily the most effective propagandist in the old days, before loudspeakers and microphone arrangements had come

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into common use. He was among the early band who carried the message of Gandhi into Mysore. He had attended the First Session of the Kannada Sahitya Parishat at Bangalore in 1915. Most of the speeches in the Conference pleading for the encouragement of Kannada were delivered in English! At the end of the session when Krishna Rao Mudhavedkar rose to express thanks to the Reception Committee on behalf of the representatives from Dharwar, he held forth in his sonorous, grandiloquent style in Kannada. Shri H. V. Nanjundayya, the first Vice-Chancellor of Mysore University, who was present, was so impressed that he hailed him as the Surendra Nath Banerji of Karnatak. When Mudhavedkar started a long sentence with its tiers of phrases, one watched with suspense and admiration not unmixed with anxiety, its mounting architecture wondering how he would end it. But rarely if ever, was he at a loss for the right words to lead up to a fitting climax; rarely did he allow a sentence to slide down into bathos—a peril that always besets a grandiloquent speaker. Shri Mudhavedkar was as fluent and vigorous with his pen as with his tongue; and was a pioneer in the field of Kannada journalism in Dharwar with his "Karnataka Vritta" and "Dhananjaya". He was, besides, something of a poet and composer. He could at a pinch switch over a public address into Harikatha, which he once did in Bangalore when a magisterial order was served on him prohibiting him from delivering public lectures! His heart was full of kindly sentiments and frequently he worked himself up to the point of tears in speaking of India's past glory or of the saints of India or of Mahatma Gandhi's sufferings and sacrifices. Emotion was his strong point; and a reckless generosity of spirit in spite of impecuniosity, neglect and detraction, of which he had more than the usual share as a worker for public cause. With all his faults and limitations, he enjoyed a measure of affection from the public at large given to few. He was elected to be the President of the Kannada Literary Conference, an honour well deserved by him.

* * *

The Bangalore and Mysore public owed its first initiation to Gandhi's ideology and programmes not only to Shri Mudhavedkar but more particularly to Shri Kadapa Raghavendra Rao, a pleader from Dharwar. Shri Kadapa had responded to the call of Gandhi, suspended his practice and reduced his sartorial equipment to a narrow strip of cloth round his waist, a simple kurtha, and a kambal slung over shoulder—in the manner typical of the peasant. He had been a flourishing legal practitioner with a flair for speaking in English, but the exigencies of the 1921 Movement made it necessary for him to address large audiences in Kannada—a thing he had never done before. But he dared the experiment and soon got

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set on it and, be it said to his credit, put things across fairly effectively, thanks to his close acquaintance with the Bhagavad Gita, which was the source of most of his quotations and a great deal of his diction. He passed like a meteor over the political horizon, for in a few years he became quescent and rejoined the bar. He was true to himself in this and was not false to any other man; for he felt that living on doles from the Tilak Swaraj Fund was unfair when he sincerely felt there was not enough public work he could do in return. He was a great campaigner and moved about with indefatigable energy to prevent the Bellary District being included under the purview of Andhra University when the Madras Legislature was considering the Andhra University Bill. It is interesting to speculate what he might have become if he had persisted as a Congress worker. He had a combination of intellectual abilities, moral fervour, a grasp of the fundamentals of Gandhi's new technique, and physical energy, a rare combination, that would have carried him very far indeed. But it was not be.

* * *

Another evangelist of the new Gandhian era who loomed on the horizon about the same time, or a little later, was Pandit Taranath—a Mangalorean domiciled in Hyderabad but exiled therefrom. He founded an Ashram, the 'Premaayatana' on the banks of the Tungabhadra, just across the Hyderabad border. His was a magnetic personality, and his speeches were *sui generis*—such as no politician would or could attempt. His sentences issued out of his mouth in limpid flow, with words and phrases neatly turned out with alliterative effects; and his command of English and Hindustani, his occasional songs from Kabir and other North Indian saints and his wide and varied knowledge and jewelled expression held his hearers spellbound. True, many cast off the spell after the speech was over; and became critical. He had his devotees and his traducers and was indeed one of the most interesting and intriguing personalities that Karnatak public life has seen in the last generation. Of all his creations, the Hamdard High School at Raichur, remains today almost the only tangible memorial of Shri Taranath's undoubtedly gifted personality.

* * *

Shri D. K. Bharadwaj was among those who came under Shri Taranath's influence, in the later days of his life. He finally settled down as an Ayurvedic physician after a long and multi-faced career as teacher, political propagandist, author and journalist. He hailed from the Dhar-

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war District but his parents had been domiciled in Mysore. After his early education in Bangalore and Madras, he migrated to Mangalore for a short while, where he worked as a teacher. He jumped into the N.C.O. Movement, was jailed and, after release, sported a luxuriant beard of a year's jail growth, published the Swaraj Diary, containing a compilation of useful information, wrote a Hindi primer and translated numerous books. He was made Assistant Secretary to the Reception Committee of the Belgaum Congress Session, edited the Karnatak Handbook and, later, journals like the "Rangabhumi," and "The Makkala Pustaka." He was a prolific writer, translator, editor, compiler, and for sheer quantity of production his output was truly amazing. But much of it was for purposes of kettle-boiling. Taranath initiated him to Ayurveda. He continued, however, to have numerous minor strings, for his restless spirit could not resist the overtures of publishers, and he continued to write, edit, compile, and organise institutions like the Hindi Prachar Parishat. He satisfied the definition of genius which gives a preponderance to the factor of perspiration as compared to inspiration, and all this in spite of his not very robust constitution.

* * *

There have been no doubt other workers in Karnataka besides those noticed above who have passed away, who worked nobly and well in those early years, and the only reason why they are not mentioned is the present writer's ignorance about them. They helped to recruit and guide the rank and file in Karnataka—'the steel frame' constituting workers, as distinguished from 'leaders' and these workers of Karnataka in any field, literary, social or political were among the best in the country. They were the unknown soldiers of the freedom struggle and the modern renaissance, and no praise is too high for them, because it was as a result of their efforts that we see a new life pulsating in Karnatak today.

———

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BANKING IN KARNATAK

R. V. Murthy

IT is difficult to write on a subject such as this, except in general terms. For, Karnataka as such is still not a separately demarcated political division, although few can plead ignorance of what constitutes Karnataka according to the Kannadigas; moreover, up-to-date statistics of credit institutions, including banks and co-operative societies, are not available. In the case of co-operative societies for instance, the latest published figures relate only to the year 1950-51, while those in respect of banks do not take us beyond 1953. Similarly, it is hard to obtain particulars of money-lenders and the volume of their transactions. Notwithstanding the growth of banks and co-operative institutions and the rigours of the Money-lenders' acts to boot, money-lenders still continue not only to exist but also to thrive. As in other regions of India, one cannot fail to spot the ubiquitous and enterprising Marwari money-lender in the least suspected out-of-the-way place, where neither banks nor co-operative societies will ever dare to open an office, not even with all the inducements held out by the All-India Rural Credit Survey (Gorwala) Committee.

However, on the basis of published official figures, one can have a rough idea. The figures in so far as they relate to the position of joint-stock and co-operative banks in the Karnataka are as follows :

Joint-stock Banks :

(A1) Scheduled Banks	8
(A2) Scheduled Banks	9 (with Capital and Reserves of over Rs. 5 lakhs)
	17

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(B) Non-Scheduled Banks	42	
(C) Non-Scheduled Banks	23	(With capital and reserves of over Rs. 50,000 but below Rs. 1,00,000)
	65	

Co-operative Banks

Class A	14	(Capital and Reserves of Rs. 5 lakhs and Above)
Class B	52	(Capital and Reserves between Rs. 1 lakh and Rs. 5 lakhs)
	66	

(Note : The above figures exclude what are classified as D banks in the "Statistical Tables relating to Banks in India", as data relating to those banks are not shown separately).

This position, it is interesting to note, compares with the All-India picture of 73 scheduled banks, 436 non-scheduled banks and 473 co-operative banks.

On the basis of the foregoing figures, it is permissible to make the claim that the share of Karnataka in the world of Indian banking is one-sixth or slightly over 16 per cent.

A somewhat better picture of the position of banking in Karnataka can be had from a study of the following two tables (one relating to banks and another relating to co-operative societies) which contain particulars relating to wholly Kannada States, as also to States, some portions of which will eventually become part of Karnataka.

(*Tables are on separate pages at the end of this article*).

It is possible to arrive at certain broad conclusions about the pattern of banking development in Karnataka in the light of the aforesaid figures. For, although figures in respect of Bombay, Madras and Hyderabad are not limited to those portions of these States which are expected to constitute

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the Karnataka State-to-be, they nevertheless reflect conditions which may well be a feature of the latter State, on the accepted principle that the whole is representative of the part or parts, if the part can be said to be representative of the whole.

In the first place, it may be stated that the region is well served by a network of banks, although one may not find an overcrowding of far too many of them as, say, in West Bengal. It is much better to have a few sound banks than innumerable unsound ones. Incidentally, the mortality rate of banks in Karnataka is believed to be among the lowest in India.

Another notable feature is that the majority of the banks are small institutions, most of them falling under the category of non-scheduled banks. This is particularly noticeable as one goes to the South, thus the ratio of non-scheduled to scheduled banks works out to 8 Hyderabad, to 9 in Mysore and 10 in Madras. The number of offices per bank, on the other hand, goes on increasing as one goes to the north; the ratio of branch offices to the head office is the lowest in Madras, slightly higher in Mysore, still higher in Hyderabad and the highest in Bombay.

From the point of view of paid-up capital and reserves Mysore, a wholly Kannada State is seen to be ahead of even the whole of the multi-lingual State of Hyderabad and also compares well with Madras, another multi-lingual State. On the basis of its population and density of population per square mile, Mysore compares favourably even with Bombay.

CO-OPERATION

Karnataka has made much headway in the sphere of co-operation as well, as the following table (of the position in Mysore and the Karnataka districts of Bombay) shows :

	No. of Societies	Membership	Share Capital Rupees	Working Capital Rupees
Mysore	5,186	5.50 lakhs	1.50 crores	7.00 crores
Bombay Karnataka	2,936	3.57 lakhs	1.62 „	10.92 „
TOTAL	8,122	9,07 lakhs	3.12 crores	17.92 crores

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As regards membership of all societies it is noteworthy that the Karnataka area and the States including parts of the Karnataka area together account for more than 50 per cent. of the total for the whole of India. In respect of number of members of primary societies per 1000 inhabitants also, the position is equally satisfactory, the average for the whole region covered by the table being 99.1 as against the All-India average of 38.3. It may be noted here that the figure for Coorg is as high as 241.2. Similarly, the number of societies per lakh of inhabitants in the wholly Kannada tracts is higher than that for the whole country; the relevant figures for Mysore, Coorg and All-India are 57.0, 178.0 and 50.5, respectively. There has further been a commendable balance in growth as between agricultural and non-agricultural societies in the region.

Thanks to the facilities provided by the Reserve Bank of India, the borrowing rates of State Banks in the region have been kept down to the minimum, the highest being 4½ per cent. in Coorg. For this reason, the lending rates also have been reasonably low the highest being 7.13/16 per cent. in parts of Bombay, while the lowest has been 2½% in Madras. The disparity between the lending and the borrowing rates of Central Banks in most of the area also has remained low at around 1 per cent. though, in Bombay, it has been as high as nearly 4 per cent. But this reflects the relatively greater usability of funds there. The significance of these figures will be obvious from the fact that the highest interest charged by banks in some parts of the country even for secured advances (against gold and silver ornaments) was as high as 18¾ in 1953! But this is nothing compared to the rate of one anna per day per rupee charged by some indigenous money lenders in cities even to-day to the fruit-vendor who borrows a few rupees in the morning and repays the amount that very evening after he has sold his wares. Be that as it may, the general trend in the organised sector fortunately is towards lower interest rates and the measures taken and proposed to be taken by the authorities to external rural credit facilities should carry this process further and also make more credit available.

To sum up, the progress of banking in Karnataka does not appear to lag behind that in the rest of India. When the new State becomes an accomplished fact, as it is bound to be in the not distant future, therefore, it can unhesitatingly proceed with the work of consolidation and further expansion feeling fully assured of the sound foundations of the region's credit structure.

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BANKS

TABLE A

Area Sq. Miles		No. of Banks	No. of Offices	Paid-up Capital	Reserves	Population
				Rs. (000)	Rs. (000)	(000)
111,434	BOMBAY					
	Scheduled	14	414	8,35,75	9,67,22	35,956
	Non-Scheduled	33	114	73,62	19,81	(323)
	TOTAL	47	528	9,09,37	9,87,03	
60,189	MADRAS					
	Scheduled	13	381	2,40,18	1,70,67	35,734
	Non-Scheduled	130	333	1,86,25	74,03	(594)
	TOTAL	143	714	4,26,43	2,44,70	
82,168	HYDERABAD					
	Scheduled	1	76	64,29	64,29	18,655
	Non-Scheduled	8	16	27,76	2,52	(277)
	TOTAL	9	92	92,05	66,81	
33,673	MYSORE					
	Scheduled	2	94	61,88	1,04,86	9,849
	Non-Scheduled	18	35	38,47	4,66	(293)
	TOTAL	20	129	1,00,35	1,09,52	
1,586	COORG					
	Scheduled	..	4	..	..	229
	Non-Scheduled	..	1	..	..	(145)
	TOTAL	..	5	..	..	
	GRAND TOTAL	219	1,468	15,28,20	14,08,06	
	ALL-INDIA TOTAL	436	3,884	41,87,72	31,39,92	

(Note : *Figures within brackets in the last column represent density of population per square mile*).

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SOCIETIES TABLE B

1950-51.

Population	No. of Societies per lakh of inhabitants.	Central	Agricultural	Non-Agricultural	Total
BOMBAY					
35.9 million	44.8	302	11,055	4,719	16,076
MADRAS					
57.0 „	42.5	399	19,839	3,987	24,225
HYDERABAD					
18.6 „	81.1	54	14,252	771	15,077
MYSORE					
9.1 „	57.0	13	4,204	973	5,190
COORG					
0.2 „	178.0	21	293	42	356
AVERAGE FOR WHOLE OF INDIA	50.5				
GRAND TOTAL		789	49,643	10,492	60,924

MEMBERSHIP

	Total for All Societies	No.of Members of Primary Societies (Per 1,000 Population)
BOMBAY	22,43,577	62.5
MADRAS	33,82,495	59.3
MYSORE	4,94,822	54.4
HYDERABAD	14,56,478	78.3
COORG	48,255	241.2
WHOLE OF INDIA	1,37,15,020	38.3
For Karnatak Districts and States comprising parts of Karnatak-to-be.	76,25,627	99.1 (Average number of members of primary societies per 1,000 population.)

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Societies (contd.)

1950-51

Working Capital		No. of annas per head of population
	Rs.	
MADRAS	85,32,44,721	235.0
BOMBAY	82,97,10,922	369.8
MYSORE	6,90,90,904	121.4
HYDERABAD	10,13,28,235	87.0
COORG	58,42,339	467.4
ALL INDIA	2,75,85,23,956	123.2

	Loans at the end of 1950-51	Rupees per member
	Rs.	
MADRAS	26,11,40,223	63.8
BOMBAY	23,63,23,659	157.9
MYSORE	2,78,12,126	36.8
HYDERABAD	3,49,38,573	26.8
COORG	26,65,426	49.5
ALL INDIA	83,86,43,111	63.1

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MANTRODAYA

Masti Venkatesha Iyengar

WORD went round all the ashramas that the great sage Vamadeva Dwaipayana Aruneya would that day complete his life of a hundred years. And people came to his ashrama some from devotion, some from curiosity, some from jealousy; to have glimpse of the sage, to see how a ripe old man would spend that day, and to test whether he was such a tapasvi as to cast his body aside at will. They came in twos and fours, or by themselves, and when it suited them.

That Vamadeva was a great knower, a great doer and a great seer was many peoples' belief. But he had never opened his mouth to speak four words; never preached.

Born in the Aruneya line, he had his initiation into truth from his father at an early age, and in his own day earned a name as a man who knew much. When his discipleship drew to a close, he did not marry. When his father passed away he should have taken over the conduct of the ashrama, but did not. Making over the affairs of the ashrama to his brother, who had sought the way of the house-holder, he devoted himself to tapas.

And this tapas for the large part took the form of supervising the work of the ashrama, of preparing a place where his brother the Kulapati held discourse and of looking after the welfare of all those who lived in the ashrama—people, cattle, birds and beasts. He woke up earlier than others at dawn and went to rest at night long after the others retired and thus would the wheel of his labour move.

After many such years, one day he went to his brother the Kulapati and told him that he felt like visiting the ashrama of Vasistha. The

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Kulapati thought it would be wise to send two younger men with him. But Vamadeva would not hear of it.

"Will they look after me or would I have to look after them? I need no attendants. I shall go alone," he said, and went his way.

How long he stayed in Vasishtha's ashrama and what places he visited during his wanderings, nobody knew.

But some twelve years later he returned to his brother's hermitage.

Those who had seen him on the day he returned clearly remembered how he looked; it was a face always full of radiance, but that day it had the glory of the noon-day sun. The rishi resumed the routine he had interrupted twelve years ago : he attended the young and the old as before; he caressed the cows and the cattle and watered the trees and creepers as before. He continued his ministration to the world.

Many years passed and his brother the Kulapati ended his sojourn on this earth. Some then thought that Vamadeva would himself assume charge of the ashrama. But Vamadeva persuaded his brother's son to become Kulapati. He was with his nephew for a year and did his ashrama duties; then he built a hut for himself under a banyan in a forest nearby. He got his nephew's consent and moved there.

Even this was a tale of many years ago, and not many even recollected it. There were few who had seen the sage's brother; and fewer still — hardly two or three — who had seen his father. And there was none at all who had seen the sage at his birth.

His life was a strange life. He had only two companions in his own small ashrama. They could not be called disciples: for the sage had preached them not a word on any day. Were they, then his attendants? The sage laboured with them shoulder to shoulder. Probably the only tasks that they did, which he did not, were smaller details of some personal service to wandering mendicants who spent a day or two in the ashrama. At other times they would act as guides to people who sought to go to neighbouring places. It may be that he did not do these things for the simple reason that the visitors would not allow him.

People used to say that when first he set up his ashrama the ground was dense jungle and that the rishi had cleared it all and brought it to the present shape. It now looked like a garden celestial. And all around

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the great banyan tree of uncounted age had grown numerous smaller trees in rows. Some bore luxurious fruit; others gave flowers. Each one of them had been planted by the sage and watered with his own hands. Girdling the giant trunk of the banyan he had built a square platform and from each side of it a path took off, flanked by rows of trees. At the four corners of the hermitage were four wells. Benches of hewn stone stood near them, and picturesque shrubbery.

The sage knew the history of each one of these trees, shrubs and creepers. The flowers and fruits were for all to take—not merely for the ashrama inmates and residents of surrounding villages, but whoever cared to go there.

And the people who availed of these gifts did not fail to show their gratitude. They would lead some milch cows to do a term in the ashrama, each mother with her calf. And when the milk began to run dry they would take them away. But while they were in the ashrama these gentle beings received the honour that is the due of Kamadhenu and Nandini.

As the declining years deepened, visitors to the sage grew in number. Some questioned him or sought to engage him in argument. He had but one rely for them all: "Start from where you are and what you know. Think out for yourself and you shall find the truth."

His consecration to silence exasperated many. "He did not study the shastras while young; and his silence is just a ruse to hide his ignorance," they scoffed. But those who had been his crystal pure conduct, his spontaneous affinity with Nature's creatures and his unending dedication said: "Whatever his grounding in the shastras, he has learnt life's lessons." And the Rishi's nephew added: "Keen is my uncle's intellect, and astounding is his memory. He has no need to hear an argument twice; and what is there in the philosophies that he does not know? My father used to tell us that his brother had exchanged the way of study for the way of labour only from the tiresomeness of lessons."

The sage turned ninety, ninety-one and then ..... ninety-nine. He would announce each passing year to people who were very much younger and among whom there was none who was of his own age. But he continued to labour in his own hermitage even as in his younger days he had laboured in the ashrama of his brother and then of his brother's son. Full of years, he was not old; or might be old but his strength was intact; even his strength might have declined but his spirit was unyielding.

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One day the sage told the young Kulapati: "My son, you will not see me long. I shall go to my elders."

The Kulapati heard it with a wrench. "Uncle, why must you say so ?"

"My father bade me live a hundred years in the world's service. It has been both an order and benediction all these years. Hundred turned, I shall have no reason to be here."

"Is the day near then ?"

"Yes, the full moon day of the coming Chaitra."

"Will you leave us in so short a time?" The Kulapati sobbed, resting his head on the sage's bosom.

The sage ran his fingers on the nephew's forehead, kissed him on the cheek and said : "It is the body which ceases. I shall be with you mingled with the elders. A Kulapati and weeping ! You who discourse on the nature of the atman, should you not know in life what you preach in words ?"

The young Kulapati bridled his grief; he rose and prostrated himself at the sage's feet. Never have you claimed a disciple. But you must make a concession and accept me as one. That will be my redemption," he prayed.

The Maharshi said : "He who recognises somebody else as an elder and bows before him is already redeemed. You need have no worry. You are carrying on the dharma of your elders; carry it on and redemption will be yours."

"Is it not for me to follow the path that you tread ?"

"Those who find the doubt I found should follow the path that I tread."

"What is that doubt?"

"It is not to be revealed to those who have not found it. The duty of a rishi is to help contemplation, not to sow doubt."

"But you have not taught us any of these ? Your tradition has been your own. It is not an inheritance from the past, but should it not at least be continued ?"

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"It is not one or two sages who have seen the truth. They have all described what they have seen and have earned the name of seers. Enough truth has been revealed already; let it now be translated into practice. There is nothing new that I should expound."

"Should you not acquaint us with the key to your strange but unique life?"

"Of what avail is telling? If this way appears good, it might be followed."

"You must say at least that."

"Whosoever feels like saying so, let him say it."

The young Kulapati did not prolong the colloquy. "I feel I have not shown you as much devotion as I should have. In the month or so that remains, permit me to come to you often and lead me by the hand," he said.

The sage after a moment's reflection said: "Very well; come."

"On the last day I should be near you. Permit me."

The sage again thought over it and said: "So be it."

A couple of days later the Kulapati implored the sage: "If people who come to see you on the poornima of chaitra ask you questions, you must reveal to them as much as possible."

The sage thought again and said: "So be it."

A month passed by. The poornima of Chaitra arrived; and people came from far and near to see the sage.

The sage rose early, completed his morning tasks and sat at the foot of the mallika creeper in front of his hut, gently levelling the clods around its roots. He was chanting to himself:

पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

A couple of early visitors bowed to him. "Must you do this yourself?" they asked.

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The sage replied : "Yes. It is a task that is mine. As a mother looks after her child I must tend all these plants with mine own hands."

"Do they not say that it is wrong to be immersed in samsara thus, and that attachment is an impendiment to salvation ?"

"Attachment is wrong; affection is not. Love is the path for the blessed state and there is no other."

"Rest at least today. We shall do your tasks."

"Nay. This work is no task."

"But your hands get soiled."

"Only the hands get soiled. The soul is free of the taint of Karma."

Others came. The sage sat beneath the great tree and gazed at the tender sun. A heifer from the ashrama came to him. He fed her with fresh blades of grass.

The newcomers saluted him and sat down. One of them queried : "For ages men have thought about God and asked the question whether there is a God. And the question remains unanswered. The sage must enlighten us."

"Brothers, all creation, animate and inanimate, is Ishwara, and nothing else. Even as the light of the sun envelops the outer world, the light of Ishwara permeates the inner and the outer. Ask not : 'Is there a God?' Ask yourselves, 'Is there anything ?' If the answer is yes, then all that exists is God."

"Then all we see is God ?"

"Without doubt. All that we see here, there, within and without, all is God."

"If everything is God, is it not difficult to deal with God ?"

"There is no cause for difficulty. Convince yourselves that all that is, is Ishwara. Then your dealings become simple. There will be no conflict. Everything will be harmony and you will accept gladly what Ishwara vouchsafes and you will not covet what is not yours."

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More people came and sat around the sage. "Why do men err?" they asked.

"Because they do not know that all the world is one life. He who realises that all is one will not sin against others for that will be sinning against himself. All evil-doing is self-destruction."

"Is all error born of ignorance, then? Do we not knowingly err?"

"That means there is something wrong in the sum of that knowledge."

"If we do wrong from wrong knowledge, does that also merit punishment?"

"Wrong-doing is its own punishment, for instead of light, darkness grows in the spirit. We live rightly and ascend heights of light; we live wrongly and descend to the depths of darkness."

Arrived an inquirer. "I seek to know the nature of Brahma," he said.

The sage put him a few questions and told him later: You are qualified to know this truth. Seek and learn. The elders said" "सर्वं खल्विदं ब्रह्म।" and that is the imperishable truth. The Brahman is incomprehensible to each one of the constituent particles. To explain Brahma would be to reconcile the irreconcilable attributes; to include mutually exclusive states. It is static; it is dynamic; it is near, yet far, it is inside everything yet beyond everything. It stays where it is; but flies faster than the mind can grasp. The Gods cannot reach it. It is first-born; it is beginning. The rock that rolls off the hill-top is bound to rest on the earth, howsoever far it rolls. And the earth which stood where it stood while the rock travelled, is still there where it came to rest. The principle of Brahma impels movement in the moving things when they begin to move. All the while, it is with them, itself unmoved. And when the movement ceases and the goal is reached, it is ready to take hold of it and raise it up."

Came more people. One of them asked: "We are told that you hold mercy as the cardinal Dharma. How can we be kind to the wicked?"

The Maharshi made reply: Our atman pervades all. Know this and practise this. Then even evil evokes pity, not disgust. If the feet become muddy, you wash off the mud, but do not chastise your feet. The

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reason is your awareness that you and your feet are one. If this sense of identity is extended to all life, it teaches you tolerance."

"If we think that all is self might we not grow selfish and heed not the good of others ?"

"Yes indeed, if it remains only a matter of argument, but not when it becomes living experience. The hand is not pleased to pinch the leg, nor will the mouth bite the fingers. If the leg is hurt the hand caresses it; if the fingers are burnt, the mouth puffs cool air. The One is not word of mouth; the One is living principle. When life is thus led, all attachment flees and all sorrow too."

"All is God; I am God: Yet I suffer. Wherefore is it thus ?"

"Because the principle dwells on the tongue, not in the depths of the heart. He who realises the Brahman in the Self knows the Self to be immaculate. It has no body; it suffers not: it has no limb that can suffer. It is indeed a pure principle that is beyond the reach of pain."

The sage was silent for a moment and resumed:

"Brahma will bestow ineffable grace for eternal aeons on the soul which realises this."

It was midday. The Kulapati besought the visitors to give the venerable man some rest. The sage washed his hand and feet. He ate some boiled grain and fruit and sipped a cup of milk. He took a handful of grain, divided it into four parts, placed the tiny heaps to the four directions and stretched himself on the stone bench. Four squirrels scampered in and gobbled the grain. With a beaming countenance the sage watched them eat.

The sun started his downward journey. The Maharshi moved a little to the West, and gazing on the descending sun, fell into joyful meditation.

Some ashramites from the yonder side of the Ganga forded the river and approached him.

In those days men's minds gave earnest thought to the problems of knowledge and ignorance, attachment and renunciation. 'Here or Here-

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after' was a theme for debates long and learned. Each side had its own brilliant exponents, and the arguments were endless.

"Which of the two is important—the supreme knowledge that leads to salvation or worldly learning that leads to material happiness?" questioned a newcomer. "Can a worldly man attain salvation or it is attainable only through renunciation?"

The Maharishi was silent for a few minutes. Then he said: "He who makes much of knowledge and denies this world ends in darkness. He who denies knowledge and is engrossed in the world meets a similar fate. Live the life here and to live it well master the worldly learning in earnest. Lead yourself to the life hereafter by realising the higher knowledge. Live in this world and practise detachment. Then the world will not bind you and salvation will not elude you. We deem as contradictory what are really complementary and we feel lost. There is no need to feel helpless. Great were the gurus who taught us the Truth. They had attained bliss, and thus was their message."

The sage spoke softly; his voice was fragile. His strength was perhaps going down. The questions that one or two men asked did not catch his ear.

The sun, robed in resplendent hues, went after the rim of earth and sky. The evening breeze moved hesitantly. The birds in the trees twittered in self-compassed mirth.

Half recollecting his last words and half to himself, the sage said :

"The golden sun reveals the earth and the sky recedes. It is the threshold that makes a house a home distinct from the open. He who crosses the threshold of life has nothing to lose and everything to gain. This life is day; in it I find half the truth. I cross the threshold of evening and inherit splendour of the sky."

He paused and then prayed: "Surya, my king, lift the curtain of light; I seek to see truth and let truth be seen." He folded his hands in salutation.

Ten minutes later, the sage said in a clear, sonorous voice.

The young Kulapati came and sat close to where the sage lay. Two tear-drops defied his will and coursed down his cheeks. The sage saw them. He placed his hands in the Kulapati's and said :

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पूषन्नेकर्षे यमसूर्यप्राजापत्य व्यूह रश्मीन् समूह ।
तेजो यत्ते रूपं कल्याणतमं तत्ते पश्यामि ॥

By gesture he asked to be moved to the slab on the east. Gently, very gently, the Kulapati and four others lifted him and laid him down so that he rested on his right and faced the east.

All eyes were bedewed. The sage consoled them.

'वायुरनिलमथेदं भस्मान्तं शरीरम्'

"Om" he chanted. "Remember the creed and the deed; think of the ideal and the achievement," the Maharshi repeated to himself.

The Kulapati bent over him and asked : "What is the creed ?"

"That all land should become a heavenly garden, as this one. Likewise the soul within should blossom and bear fruit."

A moment later the Maharshi called the Kulapati and bade him bring his sacrificial fire and place it near him.

With tears in his eyes the Kulapati obeyed.

The sun had sunk. In the eastern horizon, the pale disc of the full moon gained in glow. The orb of fire that sank a while ago in the west seemed to have risen in the east as a ball of butter.

The Maharshi saluted the holy fire and chanted a hymn of the Vedic rishis :

'अग्ने नय सुपथा रायेऽस्मान् विश्वानि देव भुवनानि विश्वान् । युयोध्यस्मत् जुहुराणमेनो भूयिष्ठां ते नम उक्तिं विधेम ॥

A long while he kept his eyes closed after chanting the hymn. The Kulapati touched his feet in trepidation.

The sage opened his eyes again. He saw the Kulapati, saw the irradiant moon, saw the sky studded with stars.

'यत्ते रूपं कल्याणतमं तत्ते पश्यामि । यत्ते रूपं कल्याणतमं तत्ते पश्यामि ।'

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He repeated to himself and closed his eyes.

The eyes never opened again. By midnight the breath ceased. Before dawn the body had grown cold. Those who were witness to the event realised that he truly was a great knower, a great seer and a great seeker who shed his life at the hour appointed by himself. Many regretted that no illustrious a Maharshi had no Upanishad of his own. Those who disapproved of his mode of life mocked : "All he could teach was the rearing of cows. What Upanishad could he have dictated ?"

But a wise one among those who were with the sage on his last day said : "We shall put together all the words the Maharshi uttered on the last day and propagate it as his Upanishad."

"So did I anticipate and had entreated the Maharshi to answer whatever question we asked of him the last day," the Kulapati said.

Long back someone had asked the Maharshi if he should not have an Upanishad of his own. The Maharshi had pointed to his garden and said, "This is my Upanishad."

On another occasion he had remarked: "Wherefore an Upanishad of mine or yours ? Is there not Isha Upanishad ?

"Men's Upanishads are words, God's Upanishad is the world," he had said another time.

All this came to light. The wise realised that he was a matchless Karmayogi. Dutifully they approached the Kulapati and made over to him all they had heard. The Kulapati and others wove these lines together into the stanzas of the Isha Upanishad.

In those words some of the light that the great Vamadeva Dwaipayuna Aruneya lit by his way of life is still illumining men's lives. °

° Translated from the original Kannada.

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DIWAKAR, AS I KNOW HIM

R. S. Hukerikar

IT is a far cry from a crowded room in the 'Karmaveera' Office at Hubli to the gubernatorial mansion in Patna. But to its occupant, the change is quantitative and not qualitative. Whether it is writing a leading article for a weekly or governing a State, to Diwakar, his close associates know only too well, they are both jobs to be done well. I have known today's Governor of Bihar since the days he joined the Victoria High School, Dharwar, as an assistant teacher in 1916 and then when he operated a treadle machine at 'Karmaveera' Office in 1921, have watched him during the days of national stress and storm, growing from the idealistic young man into a statesman of stature.

Greatness was not 'thrust' on Diwakar but behind its achievement lies a story of incessant struggle, of intense patriotism, of steadfastness to ideals, of faith in a cause, of an inborn desire to serve the people and the country. It is a story that needs to be told for its richness and for its moral. That is the main purpose with which I am giving here a few "glimpses", as it were, into his life-history.

Diwakar was not born with a silver spoon in his mouth. His father Ramachandra had started his career on a munificent salary of fifteen rupees a month, in the then Southern Maratha Railway. It was on the Ashwin Suddha Pratipada of the Shaka year 1816, i.e. the 30th September 1894, that Shri Diwakar was born at Madihal, a suburb of Dharwar, in the house of his maternal uncle. As his father was later transferred to Belgaum, Shri Diwakar took his primary and English education at Belgaum. In 1908, his father was transferred to Hubli, where he subsequently retired, and therefore young Ranganath took his High School education in the Lamington High School, from where he matriculated in 1911. He then joined the Fergusson College, Poona and graduated with English Honours (and Sanskrit) in the year 1916.

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MY FIRST MEETING

It was a critical period in the country's history. The 'Swadeshi Movement' of 1905-06 had been responsible for firing the imagination of the youth at that time and it was inevitable that the young Diwakar felt the surge around him. Lokamanya Tilak's visit to Belgaum and his inspiring speeches had left an indelible impression on Ranganath's receiptive mind. Indeed Poona was the fountain-head of all inspiration and Tilak, the 'guru' of all political aspirants at that time. Inspired in his college days by the ideals that were set before him by leaders like the Lokamanya, Shri Diwakar came in 1916 to the Victoria High School where I was working as the Principal since 1912. That was how I first met Shri Diwakar, and the spirits thus kindred were to be bound by bonds of deep affection and loyalty in the years to come.

FOR THE BAR?

Tilak believed strongly that Law was the key to public service and advised all his disciples to qualify themselves for the Bar. On his advice, Shri Diwakar left the teaching profession after a year and went to Bombay to study for the bar. Simultaneously, he studied for the M.A. and took it in the year 1918.

His happy expectations that the Karnatak Education Board would start a College and that he would be able to serve it, failed that year and he had thus to join the Rajaram College, Kolhapur, as Professor of English. In 1920, however, the Victoria High School got permission to start a College and Shri Diwakar at once joined it as a Professor of English.

PLUNGE INTO POLITICS

Teaching was his first love and he had made up his mind to start his career as a teacher and in due course to lead a public life as a politician in the footsteps of the uncrowned king of Maharashtra —the Lokamanya. But, events were fast moving in India. On the scene had come a new personality—Gandhiji. The year One thousand Nine hundred and twenty, is a political watershed in respects more than one. On the first of August that year, Tilak, a stormy petrel of Indian politics expired. Simultaneously, Mahatma Gandhi embarked upon his non-violent non-co-operation movement. Diwakar had put in hardly six months in his duties, when Gandhiji's call rang in clear tones. It was irresistable. Fortunately, or unfortunately Diwakar was just then having

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some differences with his colleagues in matters of principle and the cumulative effect was that he resigned from the College.

TOWARDS JOURNALISM

It is at this time he started writing articles for the local daily 'Rajahansa'. Two months later, i.e. in February 1921, in collaboration with the late Shri Madhurao Kabbur and myself, he started the Kannada Weekly 'Karmaveera' which may be regarded as another significant landmark in his career. No longer did he teach a handful of students in a closed cell, but now the tentacles of his teaching were extended to the public at large.

Another equally significant event of this time which is worth noting was the visit of Gandhiji to Dharwar, Hubli and some other places of Karnatak. Nationalism which was already sufficiently expressing itself in many ways and forms, was given a definite shape by the personal touch of the Father of the Nation. It was then that Diwakar promised Gandhiji that he would work in the National High School in Dharwar. He had given up teaching for a while but he started it again and continued to work in the National School till 1927, whenever he was out of jail. But his main preoccupation thenceforth was journalism and political work through the Indian National Congress.

DHARWAR FIRING AND DIWAKAR'S INCARCERATION

It was in July 1927, within six months from the inauguration of 'Karmaveera' that the notorious firing in Dharwar took place, which was to result in the incarceration of Diwakar.

On Gandhiji's bidding, picketing of liquor-shops was going on vigorously much to the annoyance of the British Masters. Repression, as elsewhere in India, was let loose and in Dharwar this took its worst form of police firing in which three were killed and several wounded. There was hue and cry at this wanton violence. To camouflage the outrage, the Government decided on a vile stratagem; it launched a case against 27 prominent Congress and Khilapat leaders, among whom were Diwakar and Kabbur, on charge of arson, looting, attempting to murder, etc. The police made it out that they had to open fire when a big mob attacked a liquor shop with the explicit intention of burning it. A day or two earlier to this event, Mr. Painter who was then the Collector of Dharwar had invited Diwakar and Kabbur who were jointly conducting 'Karma-

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veera' to his office and pointed out to them certain articles in their weekly, which he considered 'Seditious'. Mr. Painter who obviously knew his strength well and in those days the Collector was a power to reckon with, ill-conceived his dislike of these two intrepid young men and stated in clear words that he was 'thirsting for their blood'!

He spoke in a lighter vein and possibly did not mean to be taken seriously, but within a couple of days, the police had opened a fire on innocent men and the word spread that the Collector must be keeping his promise!

The trial of the Congress and the Khilapat volunteers dragged on and on for months together. None put up any defence. At the end of this protracted trial, 23 of the accused were sentenced to various terms though Diwakar himself was acquitted. But, he was not to stay out for long, for a case under 'Sedition' was made against him and he was sentenced to year's simple imprisonment which he spent in the Yervada Jail.

It was simple imprisonment in theory; but in those days jail life was very hard. Politicals as these new type of prisoners were called—were housed all the 24 hours in separate cells and were taken out only for half an hour in the mornings and evenings for attending to their ablutions and getting a breath of exercise. They were allowed only two religious books to read; no writing material was given and at first no work was provided either, though it was asked for to relieve the boredom of life.

I remember that Diwakar was the first person in the Yervada Jail to ask for work voluntarily, though later on, at the command of Gandhiji, every political prisoner had to undertake some work or other. The politicals were isolated from one another in what were called 'solitary cells' and to communicate with another political was a veritable impossibility.

In 1922, these politicals were to be joined by another distinguished political—the Guru to them all—Gandhiji himself. He was however kept in a nine-room barrack completely isolated from the rest of us. Diwakar was released in January 1923.

'NAVASHAKTI' AND BACK TO THE JAIL

Immediately after release, eager to jump in to the fray, he decided to enlarge his sphere of journalistic work and started in collaboration with me an English weekly called 'Navashakti' which was of course, in addition

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to 'Karmaveera' we were already running. The motto of this new paper was—'In faith is our Power, and in His Will, our Strength.'

But he was not to be left alone. Within two months of his starting his new venture, he was arrested again on the familiar charge of sedition. This time, it was for printing in Karmaveera Press, a booklet of patriotic Kannada "lavanis"—folk songs. Neither the author nor the writer nor even the publisher had been touched. The Government wanted Diwakar and though he was only the printer, he was prosecuted and awarded two years' rigorous imprisonment and a fine. The 'lavanis' to which the Government took objection were patriotic songs written in fiery spirit, in the style of the Old Kannada lavanis. So, from 1923 to 1925, Diwakar spent his time in jail again.

When he came out of prison in 1925, his work as a fighter in the cause of the country's freedom received due recognition and won admiration. His election therefore as General Secretary of the Karnatak Pradesh Congress Committee was a manifestation of all this. Diwakar conscientiously discharged his duties in his new office, though he simultaneously resumed the editorship of "Karmaveera".

CASE FOR KARNATAK

Now comes a period during which Diwakar threw himself heart and soul into constructive activities. The propagation of Khadi, working for Hindi prachar, etc. engaged him from 1925 to 1929. This was of course in addition to the heavy burden of editing Karmaveera.

Though this has been regarded as a lull before the storm, it was also a period, at least so far as Karnatak is concerned, of no mean achievement. In 1928, Diwakar was to present the case for a united Karnatak, before the Nehru Committee at Allahabad. Here this man, who was in years to come to be maliciously accused by some, of giving up the fight for United Karnatak, eloquently pleaded for the formation of a separate Karnatak Province. The case that Diwakar put forward for his beloved Karnatak was so convincingly argued that the Committee went so far as to commend it in the report. A perusal of the Committee's report, which quoted Diwakar's arguments, is a standing testimony of the ability with which Diwakar pleaded the case for Karnatak unification.

More honours followed. In the year 1929, he was elected the President of the K.P.C.C. while lying ill in hospital after an operation of appendicitis.

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THE NO-TAX CAMPAIGN

Then the storm broke. The moment the Salt Satyagraha was inaugurated, Diwakar was the first person to be entered on the Government list and naturally so For defying the salt law, Diwakar got six months' imprisonment again; but he was not to be restrained. When he came out, he continued the Satyagraha and conducted the no-tax campaign in Sirsi and Siddapur talukas of the Karwar district and in Hirekerur of the Dharwar district. And this campaign occupies an important place in the history of the Karnataka's fight for freedom.

In March 1931, the Civil Disobedience Movement was withdrawn. A truce was declared and the Karnatak Congress which had so nobly carried on the struggle came to a halt. But, in areas, where there was acute economic distress the no-tax movement had to continue. The authorities were as usual unsympathetic and the harrassment continued. The Revenue Commissioner, Mr. Smart was true to his tribe. It was only after a word went up to Simla from Gandhiji and possibly after a directive from there, that a compromise was arrived at and what was popularly known as the "Diwakar-Smart agreement" was hammered out. By this agreement, all prisoners were released the cases against them were withdrawn and orders for the confiscation of their lands withheld. It was understood moreover that Government should on representation, give relief in individual cases. But in 1932 January, the Civil Disobedience Movement flared up again with doubled vigour. Diwakar again went to Sirsi and Siddapur closely pursued by the vigilant police and before he could work even for a week, he was arrested. It fell to Shri D. P. Karmarkar to continue the movement later on. This time, Diwakar was sent to jail as a detenue and it was only later, in February 1932, that a case for sedition was framed against him. Diwakar according to authorities, had written an article in 'Karmaveera' supporting the Sirsi-Siddapur No-tax Campaign. So, he was sentenced to three years' hard labour. For the first time, his health broke and he was released sometime in August 1934 on account of ill-health.

Diwakar's first task on coming out of jail was to take up relief work for the distressed peasants of Sirsi and Siddapur who had so bravely and selflessly responded to his call. It is the measure of Diwakar's greatness that he stood by the Peasants who fought for the country. At the Hukkeri Political Conference earlier in 1931, he had decided to start a relief fund for the peasants though many of his colleagues were luke-warm. Now on his return from the prison, in 1934, his first thoughts were again directed towards the peasants. An extensive relief fund was the only

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answer to the obvious distress; but unfortunately, some elders in Karnatak did not support the idea on matters of principle. The peasants, they contended, had joined the no-tax campaign voluntarily. None had coaxed them into it; they had done so on patriotic motives; why water it down by sending succour to them?

This was an argument which did not appeal to Diwakar, who had experienced what poverty and hardship entail, and therefore he braved the wrath of his friends to collect the funds. Shri Karmarkar and myself were of course associating with him from the very beginning.

AN UNFORGETTABLE TRIBUTE

A heart-warming story, I am tempted to narrate at this juncture. We were in Bombay to collect funds and had approached the Grain-Merchants' Association for help. Sardar Patel had already instructed them to subscribe a sum of Rs. 2,500|- to the Karwar Relief Fund. Since large funds were needed urgently for the historic Satyagraha at Bardoli, where the country's energies in fact were concentrated, only small sums could be made available for Satyagrahas elsewhere. The Associations Executives however, when they went through all the papers relating to the movement in Karwar decided to give Rs. 10,000|- without much ado,— the sum they had promised to pay for the Bardoli Fund. "Anything less than that amount" the moist-eyed leaders were told "would be an insult to you." This I take as a great tribute not only to the intensity with which the movement was carried on at that time but also to the organisational ability and integrity of the leaders who were responsible for it. Here at least Karwar convincingly proved to be the Bardoli of Karnatak!

LITERATURE AND DIWAKAR

Versatile as Diwakar's personality is, all his energies were not directed to political agitation only; side by side with the political work, Diwakar created the National Literature Publication Trust and took over in 1934 the 'Samyukta Karnatak' a daily paper which Shri Moharay Hanumantrao was editing from Belgaum. In 1935, the daily was transferred to Hubli and since then it has been doing yeoman service as a first class Kannada daily.

Another point I would like to mention here about Diwakar's literary activities is that, every time he came out of jail, he came out with a new book to his credit. *

* For Diwakar's Writings, vide Shri V. S. Krishna Murthy Rao's Article in the Volume.

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TOWARDS INDEPENDENCE

Another period of lull followed. The years between 1935 to 1942 were portentious. Diwakar had not entered the legislature. He believed that he should not enter any legislature so long as the British held sway in the country. Congress rule in the various States was to prove of very short duration. In 1939, after barely two years in power, the Congress Ministry resigned and the country was preparing itself for the final struggle. First came individual Satyagraha in 1940 and Diwakar was for the penultimate time again in jail. He had hardly come out in 1941, after a stint of a year, came the historic All India Congress Committee Meeting in Bombay and the consequent 'Quit-India Movement' which was met with ruthless repression. This time Diwakar managed to remain underground with many of his friends including Shri D. P. Karmarkar, Dr. Keskar, Shrimati Sucheta Kripalani, Shrimati Aruna Asaf Ali, Shri Achyut Patwardhan and myself.

It was only when Gandhiji himself was released in May 1944 that Diwakar contacted him. Gandhiji advised him to surrender immediately and he did so. He came out in 1945 and within two years took up heavier burdens in free and independent India in a Government of his dreams – a Government for which he had fought many eventful years without hope of reward or respite from toil.

EQUANIMITY OF MIND

What was it then, one is tempted to ask, that kept up his spirit under circumstances that might have crushed to the finish poorer, less hardier, less worthy souls? His friends attribute it to his deep faith in God and his tremendous equanimity of mind. Nothing would ruffle him, neither death, nor loss of any friends nor defeat of a cause that he held dear to his heart.

Though more than two decades have passed, the memory of an important incident is still fresh in my mind. It was in 1931 when his wife was on a deathbed and all hopes of her surviving were practically given up. It was a Friday, the day on which Diwakar used to write his 'leader' for the 'Karmaveera'. About 2 p.m., Diwakar sent word to me to let him know exactly how much space was available for a leader so that he could despatch it in time. I was aghast, knowing, as I did that Diwakar might be passing through deep mental agony. From the Press I sent a word that the Editorial could be written by somebody else and that he

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should not bother about it. But he would not listen. Within an hour, he had written out his leading article in his meticulous hand, marking out a few sentences that could be omitted, should the article prove too long. It did not! Even when he was writing his article Diwakar was conscious that his wife who was in a coma was sinking every minute. She was to die the same afternoon; but if Diwakar was plunged in grief, he refused to make it public. He bore it manfully and only his closest associates knew what amount of suffering he underwent.

It was that same equanimity which he exhibited in the year 1946, when attacked by some misdirected Congress-men in the precincts of the Congress House, Hubli and physically assaulted, he continued to attend to his work as Chairman of the Parliamentary Board, the next day as if nothing on earth happened.

"A KARMAYOGI"

In Diwakar, I have found and I am sure his close associates agree with me, the living example of a true Karmayogi, an individual completely committed to the principle that to work one has the right but not to the fruits thereof.

Very often, Diwakar's forthrightness landed him into trouble. Inherently incapable of taking a narrow and emotional attitude towards institutions and politics, he braved the wrath of many when he issued his famous statement condemning the mass action in the Ramadurg incident. This illustrates clearly that Diwakar did what he believed sincerely to be right, and never aspired for popularity at the cost of principles. Again in 1950, it was his statesmanlike attitude on the Karnatak Unification issue that saved the day, though he first came in for a good deal of bitter attack and contumely.

THE PRINCIPLE OF "APARIGRAHA"

When the last elections in 1947 were over, Diwakar had called a meeting of all members returned on the Congress ticket and had suggested that each should pay a certain percentage of his emoluments to the K.P.C.C. This suggestion, at that time was kindly received but few followed it up, in action. Not so Diwakar, though when he made the suggestion, he was not an M. L. A., it is on record that from the day he became a Minister at the Centre to the day he relinquished his post, he remitted every month a sum of one hundred rupees to the K.P.C.C. which

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was at that time not very friendly to him. One of Diwakar's closest associates remonstrated at this but his reply was firm and dignified. "I am remitting that amount" said he, "not to individuals but to an organisation to which I am committed."

It was the same sense of commitment which impelled Diwakar to donate every month as his "Dravya Dana" a sum of Rs. 300 to Vinobaji, when he was touring Bihar. Though never affluent, he believes in giving and his silent contributions have never been computed. They are not even known to his best friends. To Diwakar, "Aparigraha" is not just a catchy phrase; to him it is a living reality.

If he spurned wealth as a means of self-aggrandisement he was not unaware of its power and the need to be utterly scrupulous in its use and accounting. When thousands of rupees were spent during the 1942 movement, it is to Diwakar's credit that he maintained a very faithful account of every pie he spent and submitted to the K.P.C.C. in due course.

A similar respect and counterfaith in his friends' contributions he showed when for some years Diwakar took a decision to supply free of subscription the Daily and Weekly to all those sympathisers who had contributed to the Samyukta Karnatak Fund in its needy hours.

AS A MAN

That is Diwakar as I have understood him. Apart from being a 'burning patriot' I would love to describe him as "an obedient son, a dutiful husband, a loving father and a loyal friend." As a son, he tried his best not to displease his parents, though sometimes it implied going against his own will. Only his wife could tell how dutiful her husband was. The affection he showers on his son, is enviable. All his friends have found in Diwakar a friend in need.

His sense of perfection in whatever he undertakes, is not confined to what are regarded as 'important' things only. Even in smaller matters like folding a letter for instance, he is thoroughly systematic. I am mentioning this small and insignificant matter but I am doing so only to show the truth of Carlyle's statement .... "Heroes are heroes in all matters—major and minor."

His commendable virtue of hard work, is manifest even today. He does not rest on his oars. After going through the usual routine matters

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of the Governor's office, Shri Diwakar even now devotes some time regularly to his literary activities, though it may mean burning the midnight oil. The urge to struggle incessantly has not lessened in intensity.

There are a few of the incidents I can recollect at the moment. I have picked them up not as major events in his life, but as incidents that throw open to us a window to Diwakar as a man. I sincerely feel that Diwakar's personality will find greater understanding and appreciation when one looks at it without any political prejudices or bias.

His work as a political leader, a writer, an interpreter of the Geeta and the Upanishads and as a Statesman of a high order has brought fame not only to him as an individual but to Karnataka—his province. It is with no small pride that we hail him as a great Kannadiga !

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A GREAT SON OF KARNATAK

Gangadharrao Deshpande

I have known Mr. R. R. Diwakar very intimately for the last thirty years. He is surely one of the foremost fighters from Karnatak in India's fight for freedom. Karnatak's contribution to the political battle is great. It took its inspiration from Lokamanya Tilak, and as he declared, Karnatak was the greatest stronghold in his rousing campaign of Swaraj. No sacrifice was spared, no effort was stinted and no opportunity was lost to keep aloft the banner of freedom in the days of Lokamanya Tilak. The same glorious tradition was continued with a greater vigour and zest when Gandhiji took up leadership. The Mahatma has also paid a tribute to the organisation, spirit of unity and sacrifice shown by Karnatak in the cause of freedom. Mr. R. R. Diwakar has played a very important part as one of the leaders of the people. He can well be described as one of the makers of modern Karnatak.

Mr. Diwakar was thrice prosecuted for sedition, which by itself is an eloquent testimony to his love of freedom, and his intense desire for the emancipation of India from the foreign yoke. Gandhiji's philosophy of Satyagraha and his lead in the organisation of the people for Satyagraha had a special appeal for Mr. Diwakar and he spared nothing to prepare Karnatak for the final fight. As general secretary and president of the Karnatak Provincial Congress Committee, his organising ability, his skill in keeping order and spirit in the rank and file, and his calm eloquence were tried and tested. His no-tax campaign in Ankola, Sirsi and Siddapur was specially an example and model of non-violent fight. He was imprisoned in every campaign started by Gandhiji and more than a dozen times he had to undergo all the rigours that fall to the lot of political prisoners. All this is a matter of history, and when it will be written, Mr. Diwakar will have a place of honour among those illustrious sons of Karnatak who fought for the country's freedom.

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It is the fortune of a few to take part in such a unique fight as that of India and enjoy the fruits of victory. Mr. Diwakar is one among the fortunate few. His election to the Constituent Assembly, his elevation to the Central Ministry of the Indian Union and his appointment to the Governorship of Bihar are a great honour done to him personally. But his personality is so much identified with the hopes and aspirations of Karnatak that when he is honoured Karnatak feels honoured and she is rightly proud of her illustrious son.

Mr. Diwakar's political career is inspired and underlined by his scholarship and his philosophic bent of mind. When he took part in the Satyagraha movement it was its philosophy that appealed to his heart. His book on 'Satyagraha' amply illustrates the moorings of his mind. His many Kannada, English and Hindi books explaining the Upanishads, the Bhagavad Gita and Vedanta and his studies in psychology show him to be a very keen student of Hindu philosophy and its able interpreter. His latest book, 'Mahayogi,' shows his deep study of the teachings of Aurobindo Ghose. He thus holds a unique position as a philosopher-politician in Karnatak.

Mr. R. R. Diwakar has a great future before him as he is celebrating only his sixty-first year. He has his dreams still unfulfilled. His efforts for the unification of Karnatak and the creation of a separate Karnatak Province are still not crowned with success, although near at hand. May God give him long life and strength to serve Karnatak and his country and achieve his objectives

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WRITINGS OF DIWAKAR

S. V. Krishnamoorthy Rao

TO deal with the writings of Diwakar within the compass of a short article is a difficult task. For he is a prolific writer and wields his pen with equal facility in Kannada, Hindi English and Marathi. He is also a profound scholar in Sanskrit. He knows Bengali and Gujerati. Lokamanya Bal Gangadhar Tilak was the idol of his boyhood days and naturally enough,. Tilak's articles in 'Kesari' moulded his views and ideals. Shri Ramakrishna Paramahamsa, Swami Vivekananda and Shri Aurobindo were among the great spiritual leaders whose teaching fascinated Diwakar. As early as 1911 when he went to Belgaum for his Matriculation examination, he had read Vivekananda's writings. He writes: "Since then I have been reading every article about Ramakrishna from wherever I get them." Again in 'Mahayogi,' he writes: "I have been an admirer and an humble student of Aurobindo since my school days. His inspiring writings in 'Juganthar,' 'Bandemataram', and 'Karmayogi,' either in the original or in translation, were read by us with great avidity – though I am sure our minds were not mature enough to understand their full significance... The higher, nobler and more spiritual strain in those writings drew us towards them. Not merely his politics, but his philosophy also was like Soma to us. I was hardly 16 when Aurobindo retired from politics."

Diwakar was among the first few that were drawn into the vortex of the unique political maelstorm started by Gandhi. He had just completed his M. A. and LL. B. Having given up his teaching profession, he was the first to herald the nation's call in 'Navashakti,' started by his trusted and life-long colleague, Shri Hukkerikar Rama Rao, now the Chairman of the Bombay Legislative Council, and in 'Volunteer,' run by that veteran 'volunteer' Dr. N. S. Hardikar. He himself started 'Karmaveer' and 'Samyukta Karnatak' to give expression to his views and to shape the political climate in Karnatak. Of the 26 years from 1921 to 1947, the best part of his life, he spent seven years and ten months in jail. Most of his works were written during his incarceration. If all his articles to the Press were published, they would run into several volumes. No

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man in Karnatak has inspired the youth of the province to the ideals of service and sacrifice to a greater degree and raised the political fervour of the people to a higher moral plane than Diwakar through his writings.

It is with this background that I have attempted to review his works. Diwakar is a patriot, a philosopher and a sound scholar. The one cherished ideal of youth in the early twenties was to free the nation without delay. They heeded Gandhiji's call and a band of workers determined to follow their leader with unflinching courage gathered round the Mahatma. Diwakar's life in this mighty struggle is one long episode of sacrifice and suffering, as the following passages bear out. In his articles in the 'Nation's Call' he says : "Calender years are not my test of youth; I do not take all men from twenty to forty years of age as youths. Nor do I reject all beyond forty as old. By the young I mean the young in heart, the buoyant in spirit, energetic in action .... All have begun, begun in their youth and have continued to be youths at heart .... The voice of hundreds comes to us across centuries as if it had now been whispered to us in our ears." "Young men, fling off fear, give full scope to the wings of your energy, have great ideals and work them out in the full glare of the divine presence." "Consecration begins by giving ourselves to our ideal. Our body, mind, life, reason and spirit, our will and aspirations, our strivings and struggles must be in the service of the ideal." "Our true evolution and the evolution of the race and the evolution of the whole of humanity can proceed apace only by the cultivation of the will to serve." "India has a destiny to fulfil and a divine mission to carry out... The world will witness the ancient Indian spirituality permeating every walk of life and invigorating every nerve of the nation, and the rishis ruling the life of India by their impersonal voices and all branches of human activity expressing the vast and the infinite, will witness the delicate and sublime soul of Bharat, will see free India richer for Western contact, dealing out the richer freedom of the spirit freely to those that approach her in reverence."..."Young India ought to learn to work untiringly, to organise methodically, to discipline itself well and to bring about the salvation of the land by patriotism and public service"... "With the innocence of the infants and the hearts of heroes, we should advance like the children of Lord 'who doeth all things.'"..."Suffering and sacrifice are but those usual processes going on in nature by which the Lord achieves His ends. For Him it is all sport and to every soul that merely touches but the fringe of the Divine it is welcome as His own gifts."... "The Lord (Sri Krishna) in His divine majesty stands in our heart and says : "Fling off cowardice and impotence Kill desire and smother thy ego. Be reborn in spirit. Take all this as my sport my leela."... "Would that young India conserve its forces like Hanuman of old without frittering them away in flippant

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pursuits and would it consecrate them to the cause of the great mother." ... "Spiritualistic India would think of the body as a Dharmasadana. The synthetic ideal would demand from us the perfection of the body, mind and soul at once and without detriment to the growth of each other. The neglect of these would be criminal. It is from the healthy, rosy, glowing, playing, erect, energetic young men and women of India that the salvation will come."

It is in these prophetic words that Diwakar inspired the youth of Karnatak and harnessed them to the nation's service. "Nation's Call," a collection of his early articles in "Navashakti' and 'Volunteer,' was his first political testament. Diwakar's writings are mainly political and philosophical. Even the few biographical and topical books he has written, were meant for the political regeneration of the country. His works in English "Satyagraha, Its History and Technique," "Satyagraha in Action," "Glimpses of Gandhiji," "Satyagraha–the Pathway to Peace," "Mahayogi," were written after the dawn of independence. In "Satyagraha–Its History and Technique," his *magnum opus*, Shri Diwakar has evolved a philosophy of action in Satyagraha. It is a comprehensive treatise on the new weapon of non-violent action which Gandhiji placed in the hands of man to fight the forces of evil with love and sacrifice. Instances of non-violent action from the dawn of human history, its meaning and background, its origin and value, its different aspects as well as its scope have been dealt with in a manner so intimate and so masterly that only a true disciple of Gandhiji could have. How Gandhiji used the weapon successfully to solve individual, domestic, social and national problems–political as well as economic–has also been dealt with briefly but with sufficient clarity. Diwakar writes : "Gandhiji's daily life is itself a book and a commentary on Satyagraha. His life is our guide and we have to understand from it as much as we can." The book was published in America in Humanist Library under the title "The Power of Truth" or "The Essence of Gandhism." It is also translated into Kannada, Hindi and Marathi. "Glimpses of Gandhiji" are some rare snapshots of Gandhiji at close quarters, published on the first anniversary of the Mahatma's martyrdom. The book has been translated into Kannada, Hindi and Marathi. Sardar Patel writes in his introduction: "Diwakar has shown in the book how close Gandhiji was to his sincere disciples, however far away they may be. He has, by personal contact and practical experience, tried to convey Gandhiji's message and monumental work." In his "Satyagraha–the Pathway to Peace", Diwakar has shown how satyagraha can be used successfully to solve international problems. In presenting "Mahayogi," the biography of the Saint of Pondicherry, Diwakar has achieved something which is considered well-nigh impossible because Aurobindo himself says : "It is

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impossible to write my biography. There is no meaning in writing the biographies of poets, philosophers and *yogis*. They do not live in outer actions which are visible to the people." Aurobindo, sent to England at the age of seven, acquired a thorough English education, became in the nineties of the last century a revolutionary, attempted to convert the Congress, though unsuccessfully, into a revolutionary organisation, became the prophet of militant nationalism and, later, an apostle of Aryan culture and the greatest exponent of modern Indian renaissance. He wrote poetry, wrote on art, on social life and on the destiny of humanity. His aims and ideals were: "A revolution which would achieve India's freedom and her unity; the resurgence and liberation of Asia and her return to the great role which she had played in the progress of human civilisation; the rise of a new, a greater, a brighter and nobler life for mankind which for its entire realisation would rest outwardly on an international unification of the separate existence of peoples, preserving and securing their national lives but drawing them together into an overriding and consuming oneness; the gift by India of her means for the spiritualisation of life to the whole race; finally a new step in the evolution which, by uplifting the consciousness to a higher level, would begin the solution of many problems of existence which have perplexed and vexed humanity since man began to think and to dream of individual perfection and a perfect society."

Aurobindo followed these aims and ideals with unwavering steadfastness, universalising his mind, and attempted to secure the Descent of Supermind to uplift the world. In his Introduction, Diwakar writes : "So long as man has not established his *Swaraj* within himself, and so long as his mind is swayed by passion and blind vital urges, we seek in vain the peace that should be ours, the harmony that should reign in our affairs, and the joy that should fill our being." "Aurobindo is the explorer *par excellence* in this century, of that inner realm and I deem it a privilege to give here a glimpse into his life, his eventful struggle and ultimate triumph. He was one of the giant spirits that on occasion strides across the world of pigmies, shedding fresh light and giving new life and expanding the frontier of human vision and consciousness. His has been the greatest spiritual adventures in modern times." "The basic foundation of his teaching rests on the *Upanishads* and the *Gita*... Faith in the existence spirit, faith in the possibility of and the capacity of the human soul to enjoy unitive experience with the spirit, emphasis on the intense practice of *yoga* in order to have that experience and to retain the spiritual poise, transformation and sublimation of life and conduct in the light of spiritual experience or the basic elements of the teaching of the *Upanishads* and the *Gita*." .."His teaching is mystic in so far as inner spiritual

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experiences are concerned, but entirely rational in explaining the experiences in the light of known facts of evolution and its present phase .. what is very significant in Aurobindo's philosophy is that it is based on evolution and is fully aware of the latest revolutionary trends as well as what modern science has to say ... Ideas about Superman may differ but many thinkers have written about him, about the sixth sense, about a new race. What Aurobindo has done in addition, however, is to experiment on *Yoga,* the technique of developing humanity and to assert out of experience that this is the way to usher in the new humanity ..... Modern science has shown that when matter is further analysed, it is energy. Life is energy of a different order ... Life is characterised by consciousness which included will, power to know and the capacity to store knowledge. The scientist says consciousness is energy arranging itself in a particular way; the spiritualist asks what is the cause and principle of this change? The believer in spirit pleads that spirit is already in matter and energy and in life and in consciousness ... Spirit is the primal reality and matter is a derivate ... Mathematically speaking, any numer is a limitation of infinity, though it cannot affect infinity even if the whole of infinity itself is subtracted from it. That is what the *Upanishad* means when it says that integral reality remains what it is even when whole worlds and universes are created out of it .. the very fact that life and consciousness evolve out of matter and are able to organise and utilise matter in the course of evolution, proves that they are both involved ... Real liberation is the liberation of our consciousness from involution ... Spirit and matter are thus too extreme modes of existence ... But since consciousness has evolved in man and has developed self-consciousness, the possibility of a conscious participation by man in evolving further has arisen .. He has to play his part not merely for his individual evolution and salvation but for the evolution of the human race, for ushering in a new era in humanity, for the birth of a race of superman ... with all the handicaps man has struggled hard and his efforts have not been in vain .. There are only a few cases where man has transcended these difficulties and realised the truth and sublimated life. But it is enough, because it is a pointer to the potentialities and the possibilities of the human being. It proves that God is secretly hidden in the heart of man and that man is His manifestation.. Aurobindo declares what exists in the spirit, mind, life, matter are all spirit in different form. The important aspect of Aurobindo's teaching was in its aim and ultimate purpose, which was to divinise the whole of humanity by transforming mind, life and matter. What he aimed at was divinisation and simultaneous transmutation, of not only human beings as they are, but also of the very material they are made." It is in these clear, crisp words that Diwakar, with his keen

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insight into philosophy, culture and Yoga, has given a masterly analysis of the personality of Aurobindo, the Mahayogi of Pondicherry. His book is an authoritative exposition of his life and work.

The earliest amongst Diwakar's Kannada works is the "*Upanishad Prakasha,*" first published in two parts, containing the texts of *Isha, Kena, Katha, Mandukya Prashna, Madukya, Aithareya* and *Thaitthareya Upanishads,* giving a gist of each of the *Upanishads* followed by the text and a simple explanation of each sloka and of difficult words together with an elucidation of the importance of each *Upanishad* in simple Kannada. The book is now issued in a single volume and has gone into several editions. "*Geetheya Guttu*" or the "Secret of the *Gita,*" is a treatise on the *Gita.* In the Introduction, he deals with the greatness of the *Gita,* its influence on Karnatak through centuries, the *Gita* and *Sanathana Dharma,* the time spirit of the *Gita,* the five *Yogas* in the *Gita,* the synthesis of *Yogas* in *Gita* and the ideal of the *Gita.* Then follows the text with an explanation of each *sloka,* followed by meanings for difficult words. Written in a simple language this book too has already gone into three editions.

In 1930 Diwakar wrote "Sri Ramakrishna," the life of Ramakrishna Paramahamsa. Perhaps this is the only book he wrote outside prison in the early years when he had a brief respite in 1930. In his Introduction, the author says : "I have given very little space for his biography. I have omitted to deal with his miracles, but given greater importance to his *Sadhana – Siddhi –* and his teachings, so that his life may be a guide to those that are striving for self-realisation and it may mould ordinary mortals into *Sidhapurushas.*"

Next in order comes Diwakar's masterpiece "To the Antaratman." Though small in size, containing only six pieces of prose-poetry, each of them is the outpouring of a heart yearning for light and guidance and is of the highest literary merit. It is here that we get a close glimpse of Diwakar's personality and his political philosophy. It was written in Hindalgi jail early in the thirties. He says : "Clean-swept is my mind, sprinkled with peace and adorned with good thoughts. I stand at Thy door with head bent. Come, my Lord, be enthroned in my thoughts and rule my inner-self." . . . "Tell me to whom I should dedicate this life-flower of mine . . . Shall I subordinate my power for personal happiness ? It is not right, because I have caught a glimpse of the happiness of inner-self. I cannot dedicate it for the happiness of my wife, children and relatives. I know it is short-sighted. Shall I take to asceticism, forsaking the world and seek personal salvation ? It looks selfish. Then, what shall I do ? . . . Is there no bee who can suck my life's honey ? God . Show me the

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way before this flower fades, before old age overtakes my youth"... You gave me this life, this mind, this intelligence. Should I not dedicate this body for the service of the people in whom you are manifest? *Janata-janardan, Praja-Parameshwar, Nara-narayan*... Thou art my God. All that you have given me is trust property. If I can dedicate it for your purpose and remain unattached, I have realised my salvation; If I shamelessly cling to it in the belief that it is all mine, I am doomed... Good and evil are how we look at things, the way we use them, not in the things themselves... Give me the power to know the call of the *Atman*, to play the game He sets, to control my senses and attain true happiness ... If you are not here, I do not want to be selfish enough to forsake all here and seek You somewhere else. Selfishness once abandoned cannot be sought again. Test me as Thou wilt. I shall not surrender to Thee till I fight against Thy hurdles to the last breath of my life. I am not a coward, weak in mind and frail in body. I have fought. My hands have grown weak, breathing has become hard, my body is bloodsmeared. Now I surrender to Thee gladly. Give me Thy hand and come to my succour, victory must be mine... Show me the path of happiness through work... Let Thy presence bring beauty to my thoughts, let me never speak untruth, let me speak nought but truth, let me do brave deeds, let me befriend Thy men. Let my life like Thine be brilliant, effective, free from evil and useful to all... If you want me to live, let my strength grow up like that of the trees and creepers and as they shed their flowers at the feet of mother earth, let my body, mind and life be dedicated at Thy feet; as their fruits are food for living beings, so let my acts be useful in the service of humanity... Can I make a *Veena* hum by mere prayers without playing on it? Can I make a weapon work without wielding it? Thy law thus binds every act. To know Thy Law and act accordingly is the path to glory, if not there is no hope. I am slow, ignorant and cowardly. I want to realise this life and the next by prayer! I know the meaning of prayer now. It is to know Thy true path. To know the nature of things in the light of Thy law is real prayer; to work for the happiness of mankind in accordance with that law is Thy *tapas;* to dedicate that work at Thy feet is Thy worship. Having done so, to remain without worries, to shed all pride and to be unattached is Realisation... The key to the realisation of God in the innermost recess of our hearts is full selfless dedication... What sort of society is this of yours? What injustice, what inequality, what intolerance, what oppression in this society? Everyone wants to grow fat at the expense of others, grab everything and call it his,... even the wise, like the ignorant clamour: 'this is mine and that is mine." Even the fools laugh at this battle of the wise! What God has given belongs to all. That nations should forget Thy design and fight like beasts is the greatest tragedy of

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the world. When does service reign supreme and self vanish in the human world? When does ignorance give place to wisdom? When does this mad society become the abode of rectitude, truth and commonweal? This land, this wealth, this money, everythings belongs to society. Man should develop his powers of body, mind and moral stature to the fullest extent and dedicate them to the service of humanity. Till this feeling takes root in the mind of every human being, society cannot progress and darkness will prevail... The shadow of "I" and the lure of desire are haunting me still. Only when these are conquered can eternal bliss dwell in my heart... This bliss is the sweet fruit of action; sweet honey of the *Sadhana* flower, the quintessence of life, the nector which makes human life divine." Centuries after Basavanna and Akkamahadevi, Diwakar has once again shown to what heights *Vachana Sahitya* can rise by giving expression to the innermost cravings of a soul which finds God in humanity.

Next comes his "Karma Yog,' also written in 1932-33 in Hindalgi jail. It is stated to be a rendering of the Gujerati original by Mathurdas Tricumjee. But Tricumjee himself says that he wrote his book under the inspiration of Diwakar. The treatise propounds that the Gita philosophy is one of action and not inaction. About the same time in 1935, his book "Stories from Upanishads" was written. Speaking about this book, I cannot do better than quote Dr. Sorensen of Iceland. He says : "It may look impudent that a stranger should jump upon you with a letter. But I cannot help congratulating you heartily on reading your book 'The Upanishads in Story and Dialogue.' It has made a tremendous impression on me. I know your wonderful ancient literature—more so the philosophical literature. It was my great fortune that I translated the *Bhagavadgita* from Sanskrit to the Icelandic language. The two things in your book that made a deep impression on me are, first, the cleverness in your choice of the grand ideas contained in the *Upanishads* and, secondly, the deep and wholehearted appreciation you have for the incomparable greatness of the knowledge that India has contributed to the world in its excellent philosophical thoughts. That India's political leaders can set an example to their followers not only in matters of everyday world but also in philosophical thought is a great source of inspiration to all. I am simply charmed at the supreme confidence you have in philosophical teachings and the boldness with which you give expression to it in this materialism-ridden world...." Any further comment is superfluous.

Next in order comes Diwakar's "Vachana Sastra Rahasya". *Vachana* are a type of literature unique to the Kannada language. They are the outpourings of the Veerashaiva devotees from the 11th to the 15th cen-

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turies, commencing from Basavanna, the teacher of Veerashaivism. Some 213 *Vachankaras* have been listed, of whom 28 are women. Vachanas are prose-poetry, summing up profound truths in short, clear, crisp statements without any embellishment. They come from the innermost depths of the devotee in quest of his God. The *Bhakti* cult of Veerashaiva *Sharanas* and *Haridasas* of Karnataka gave new life and hope to the people for centuries and spread its influence to the farthest corners of India in art, literature and music. Diwakar's deep study of the philosophical system in underlying the vachanas is evident in his work. Shri P. G. Halakatti, a pioneer in compiling and editing the *vachanas* of Veerashaiva *Sharanas*, says of the book that it is "very helpful to understand the essence of Veerashaivism."

Diwakar says : "The *Vachanas* spring from personal experience, take shape from the inner urge, and are translated into action in their conduct by *Siva Sharanas*. No narrow convention can come in our way in understanding and appreciating them." Similarly, his "Hari Bhakti Sudha" expounds the philosophy of the *Haridasas* of Karnatak. It is both an analysis and a synthesis of the Bhakti cult of the *Haridasas* of Karnatak, giving the best selections of the different feelings and moods in which the different *Haridasas* sang in praise of the Lord according to their own preference and mood. Philosophical truth, which were the close preserves of *Mutts* and *Mandirs* have been rendered into simple songs in Kannada which all can enjoy without distinction of age or sex, caste or creed. They are the literature of the common people. They not only helped the individual to realise himself but assured peace, happiness and equality in society.

As a close companion to this volume comes his "Bhakti Suthragalu" of Narada and Shandilya. His books on *Chandogya* and *Brihadaranyaka Upanishads* were published in 1953 and 1954, thus completing the ten principal Upanishads for the use of the Kannada reading public. In his Introduction to *Chandogya*, Diwakar says : "In the domain of *'Brahma-Jnana'* there is no caste or sex. The only qualification is the thirst for knowledge. *'Brahma Vidya'* is the pinnacle of innermost thoughts of man. It is not the preserve of any single person or set of persons."

Among Diwakar's books on political literature, the earliest is his "Halligara Kaipidi," or "The Handbook of Villagers." It was intended to stimulate mass enthusiasm in the villages for the constructive programme of Gandhiji. It gives a bird's eye-view of the country, and deals with the tragic condition of the Indian villages, how they should be, the aims and ideals of the Congress, its constructive programme, the constitutional position as it then was (1938), local bodies and their powers and duties,

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the judiciary, the taxes which villagers had to pay, village moneylenders, trade, agriculture, forests, the educational system, health and hygiene, sanitation in villages, intoxicants and other evil habits, illegal exaction in villages, self-sufficiency of villages, some of the common laws, food, duties of the village worker. These subjects are dealt with in simple, clear language so that the book may serve as a guide for rural welfare work, especially today when community projects and National Extension Schemes mainly centre on the life of our villages.

In "Sereya Mareyalli" Diwakar gives his jail experiences, beginning from his experiences in police lock-up even when he was a college student to the days of the post 'Quit India' Movement in 1945 when he surrendered himself with an intimacy of knowledge and minuteness of detail that only an expert can master. The jail is a world of its own. He tells us that even a leader like Shankarrao Deo, who was the General Secretary of the Congress, had to suffer 15 stripes. The highest amongst us had gone through the fire of jail life. To write about it is to write the history of the struggle for the independence of India. Diwakar says: "To me jail became 'Guru-mane' (abode of Guru) because it was during those periods in jail that I had an opportunity for self-introspection, self-discipline, tolerance for play with my own mind and for *tapas*. It was the anvil on which my life was seasoned. I realised my inner self."

Diwakar's other Kannada books—'Stories of Gandhi," "Bapu," "Satyagraha—Ithihasa Mattu Tantra," "Mahatmara Manoranga," "Gandhiji—Nanu Kandanthe"—are Kannada renderings of works in English by Shri G. Ramachandran, Shri G. D. Birla, Shri R. K. Prabhu and by himself. "Satyagraha—Its History and Technique" has already been dealt with, as also "Glimpses of Gandhiji." Prabhu and Rao's "The Mind of Mahatma Gandhi" is a collection of Gandhiji's writings. Ramachandran and Birla give close pen-pictures of Gandhiji from their intimate association with him. Diwakar has rendered them into Kannada in his own able style. "Gandhiji—His Life and Work" was published in 1945 on Gandhiji's 75th birthday. It is the Kannada version of the English edition. In 1947, he published in Kannada the Golden Jubilee Volume of the Congress, giving the history of its sixty years' work, its achievements and its method of work. He has written two pamphlets on the language problem and on national education and several on the unification of Karnatak.

In 1944, Diwakar published his "Modern Russia" based on "Thirty Months in Russia" written by Tendulkar. It gives a glimpse into the secret of Russia's strength. "Tendulkar," Diwakar says, "writes as a true nationalist in simple language with personal knowledge and a sympathetic understanding." It contains a few more chapters on Russian culture,

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Constitution, Defence, the Communist Party and a comparison between Russia and India. In 1942, he published his book"Vishwamedha" or the "Second World War" under the pseudonym 'Sanjaya,' narrating the causes that led to the world conflagration, the strength of the contending parties, new methods of totalitarian war, the different battle-zones, Russian strategy, entry of Japan, Congress policy towards war—illustrated with charts and maps.

"Satyagraha aur Vishwashanti," "Satyagraha Mimamsa," "Gandhiji jaise Maine Dekha," "Upanishadonki Kahaniya," "Karmayog," "Nagarik," are Diwakar's publications in Hindi. The last one is a translation of a Kannada drama of the same name by the late Shri M. R. Shrinivasamurthy.

His "Satyagraha—Its History and Technique" has been published in Marathi under the title "Satyagraha—Tantra and Ithihas."

Diwakar is a regular contributor to 'Samyukta Karnatak' a Kannada daily, to "Karmaveer" a Kannada weekly, and to several leading papers in India.

Thus, during the last quarter of a century, through his books and articles, Diwakar has tried to shape the political and moral outlook of Kannada country. He is a voracious reader and a voluminous writer. But, from all his writings, one thing boldly stands out, and that is that he is not a believer in the doctrine of art for art's sake. His writings have a purpose, and the purpose is to ennoble life and to dedicate it to human happiness. Doubters may laugh and a few unbelievers may even scoff, but posterity will show that among modern Kannada writers Diwakar stands nearest the goal. As an interpreter of Gandhian technique, as a philosopher and thinker, he is one of the very few persons who are widely known and respected even beyond the borders of India. As an interpreter of Eastern philosophy in the light of modern science, he has few equals. During the years I have lived with him, I remember having discussed atomic and biological theories many times to see how the message of *Vedanta* could fit in with modern ideas. To this day, his thirst for knowledge is unquenchable. He is more a student than a self-satisfied master. The freshness of outlook and receptivity of mind are reflected in all the writings of Diwakar.

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आर्याणां ननु संस्कृतेर्विहरणं देशो 'विहारो' हि सः
तत्रत्यां स च राज्यपालपदवीं पर्याप्तभाभूषयन् ।
प्राप्तः षष्टिसमाः समाहितमनाः श्रीरंङ्गनाथो यतः
तत् 'कर्नाटकदर्शनं' प्रियतमं अत्राद्य संग्राह्यते ॥
हुक्केरीकररामरावसुहृदा संपादितं यत्स्वयं
संपन्नो नु मनोरथो, शतसमाः जीवेति चाशास्यते ॥

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192	13	„	Panini	„	Painini
203	25	„	its	„	it
210	28	„	Kavyavalokana	„	Kavyavalonkana
217	11	„	groups	„	gropus
225	11	„	*Yadavabhyudaya*	„	Yadarabhyadaya
229	14	„	*Aliya Ramaraya*	„	*Aliya Ramayana*
229	15	„	Pundarika	„	Pndarika
230	16	„	have	„	hove
230	20	„	five	„	ive
230	23	„	Court	„	rourt
230	23	„	Achyutaraya	„	Archyutaraya
232	4	„	born	„	bonr
232	22	„	text	„	test
233	25	„	*Shriharsha*	„	*Shiharsha*
233	35	„	and im-	„	and cim
234	25	„	Madhva	„	Madhava
235	19	„	Madhva	„	Madhava
239	23	„	Madhva	„	Madhava
242	24	„	" a blief	„	belief

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Page	Line				
244	5	read	nullify	for	nuulify
245	5	„	annul	„	annal
246	24	„	its	„	it
247	17	„	existence	„	xistance
247	18	„	proof	„	prool
247	25	„	attibutes	„	attribdts
250	3	„	*-masutras*	„	-masturas
250	3	„	difficulty	„	difficult
250	15	„	developed	„	developing
275	11	„	A.D. and gave up	„	A.D. gave up
275	11	„	tells	„	tell
282	2	„	as his pont-	„	as his pon-
285	19	„	unique in	„	unique is
288	19	„	*That part*	„	*That port*
290	1	„	It is in the	„	It is the
294	36	„	Linga-Anga-Samarasya	„	Lnga-Anga Samara-sya
299	2	„	made by	„	nade by
309	39	„	garb	„	gard
315	34	„	Shravanabelgola	„	Shranabelgola
316	22	„	Shrivaishnavas	„	Shivaishnvas
316	24	„	Shrivaishnava	„	Shrivaishnavas
316	30	„	holy	„	holp
320	23	„	Kanakadasa	„	Kanadadasa
330	23	„	maxim	„	marim
338	23	„	practical	„	particular
343	17	„	*Dodda Basappa*	„	*Dadda Basappa*
364	30	„	*Abhinava Sharada*	„	*Abbinava Sharada*
368	10	„	fervour	„	favour
401	18	„	400 to 600	„	400 o 600
405	23	„	Khilari	„	Khilar
406	7	„	cultivators	„	oultivators
411	14	„	Vegetable	„	vebetable
423	20	„	igneous	„	igeaous
429	9	„	Dandeli	„	Dendeli
430	13	„	lately	„	latterly
437	3	„	of	„	did not
443	25	„	small	„	smalled
463	14	„	anti-national	„	national
470	10	„	Nadahabba	„	Nadahabha
473	22	„	can be classed	„	can classed

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Page	Line				
473	34	read	Kannada	for	Kannara
480	32	,,	all-pervasiveness	,,	all-prevasiveness
489	17	,,	development the	,,	development of the
540	10	,,	when came	,,	came
2	19	,,	सौभाग्ययोगोदिता	,,	सौमाग्ययोगोदिता
238	29	,,	कतिचिदपहत	,,	कतिचिदेपहत
238	31	,,	सर्वसत्ताप्रतीति	,,	सर्वसक्ताप्रतीति
243	33	,,	भ्रमत्वमभ्रमत्वं च	,,	म्रमत्वमभ्रमत्वं च
248	14	,,	किमज्ञानावृतं	,,	किमन्ज्ञानावृतं
255	footnote 11	,,	परानुशक्तिरीश्वरे	,,	परानुशक्तिरेरीश्वरे
259	23	,,	शुष्कतर्क	,,	शुस्कतर्क
259	28	,,	विज्ञानमपेक्षत	,,	विज्ञानपपेक्षत
331	11	,,	नित्यानृशंसेन	,,	नित्यानृसंसेन
334	8	,,	जायमानो	,,	जयमानो

530 after line 32 read यः असौ असौ पुरुषः सः अहमस्मि

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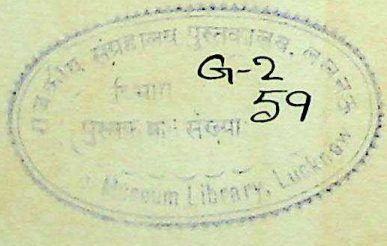

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